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CHICAGO OPERA CLOSES BRILLIANT BOSTON SEASON

Galli-Curci Again Acclaimed in "Dinorah" and "The Barber"—Vix and Muratore Share Honors in "Manon"—Raisa Outstanding in "The Jewels"—Melba Pleasing in "Bohème"

Boston, Mass., March 3, 1918.

The second and final week of the Chicago Opera Company's Boston season began with Meyerbeer's "Dinorah" on Monday afternoon. The opera itself is much underrated. It is well written, although not heavily scored, and unusual in its attention to a variety of details. There is little unity; more a combining of many well written cameo-like songs, but interesting, nevertheless. Galli-Curci as Dinorah was at her best. A little lower in tessitura than most coloratura operas, it brought out the roundness of her middle register, the beauty of her recitative and gave less reason for bad intonation at the extreme top. She was deservedly obliged to repeat the "Shadow Song." Lazzari had only a small part, but she made it one of the most delightful bits of the afternoon. Her voice is a real contralto, even from top to bottom, rich in the middle and brilliant at the top. Margery Maxwell was at a disadvantage, as would be the case with any coloratura soprano who sang in the same opera with Galli-Curci, but the voice is clear, effective and well managed. Her duet with Lazzari was delightful. Rimini's work was excellent, his scale free and clear in the florid passages and his acting as interesting as the part would allow. Conti conducted delicately, in spite of the two coloratura sopranos.

Genevieve Vix as Manon on Monday evening constantly promised a better performance than ever really came. Hers is a very lovely lyric voice, warm from top to bottom, but unevenly handled. She sings and acts with style and finish. She pleased the audience. Muratore's Des Grieux is well known here. It is one of his best roles. Always he disappoints in his aria in the second act, because Edmont Clement has made that immortal; but always he compensates his hearers in his magnificent singing of the aria in the third act. He is undoubtedly one of the best tenors we have in the country today. The large audience recalled him many times. The opera was well staged and the minor parts well sung. Charlier conducted.

It is needless to enthuse any more over Mme. Melba's singing. Her voice is exquisite and her art perfection itself. Her Mimi in "La Bohème" on Wednesday afternoon was exquisitely sung and beautifully interpreted. Mr. Lamont was a fortunate Rodolfo. His duets with Mme. Melba at the end of the first act and at the end of the third act were especially noteworthy. Myrna Sharlow gave a splendid interpretation of Musette. The "Waltz Song" could have been sung with more abandon and repose. Mr. Sturani conducted in conventional fashion. As usual, Mr. Campanini had the opera well staged and well costumed. The chorus, particularly in the café scene, sang admirably.

Raisa's Maliella in "The Jewels of the Madonna" was interesting and well sung. Her voice was at its best on Wednesday evening, and her singing of the second act was a triumph. Her conception of the part is a bit too realistic, and many phases of the interpretation would have been more effective if left to the imagination. Raisa's Aida and Isabeau had already made her a local favorite, and she received many curtain calls. Rimini as Rafaele played opposite with much conviction, though his singing often left much to be desired. George Hamlin made his debut here as Gennaro. His performance increased in excellence as the opera advanced, and his last act was a pleasure to hear. The entire company acted with spontaneity.

"The Barber of Seville" was given on Thursday evening to a capacity audience. The performance was the occasion of another triumph for Galli-Curci, whose Rosina was one of the finest interpretations that Boston has seen. Her mastery of the art of vocalization was clear from the opening air, "Una voce poco fa," to her superlative singing of the "Bell Song" from "Lakmé," in the music lesson scene. Her florid passages were clearer than those of her accompanist's flute. Her staccati—there is nothing more to be said! The audience was very demonstrative in expressing its delight, and the popular coloratura soprano responded with "Home, Sweet Home" and "The Last Rose of Summer," both of which she sang with almost perfect legato, if not absolutely according to American tradition. Rimini gave a splendid performance as Figaro and stirred the audience to great enthusiasm with his spirited singing of the popular "Largo al Factotum." Nadal was hardly equal to the florid effects of Count Almaviva. The orches-

tra played admirably under Mr. Sturani, and the overture won much applause.

Galli-Curci made her fifth and last appearance on Saturday afternoon as Violetta in "La Traviata." It is noteworthy that she sang to capacity audiences at each of her five appearances in the two weeks. There is seldom anything startlingly original about Galli-Curci's interpretations; but the haunting quality of her voice in recitative, the ease with which she sings and her naive manner are the elements which distinguish her great art. Her Traviata, although somewhat too quiet, was exquisitely sung. The well liked "Ah, fors e lui," was sung with rare excellence and the audience was justly enthusiastic. Nadal sang Alfredo. Riccardo Stracciari is an artist to the nth power and as Germont was eminently satisfactory. His voice is naturally a beautiful baritone and he uses an extraordinary intelligence to govern both his singing and acting.

(Continued on page 9.)

LOS ANGELES TO HAVE GRAND OPERA IN ENGLISH

Promoters Desire to Establish School of English Opera—To Open with "Aida"—Mrs. MacDowell's Many Appearances—The Cherniavskys at Trinity—Los Angeles Teachers Convene

Los Angeles, Cal., February 23, 1918.

Once again is heard the "Grand Opera in English" talk, and this time the talk bids fair to develop into something more than the prospectus stage.

For many months, M. de Pasquale, who has been the head and front of the English opera movement in Los Angeles, has been drilling a chorus of some 200 people, among them some of the best student voices in the city. On a number of occasions this chorus has appeared and has sung with great credit to itself and its conductor chorus numbers from the better known of the grand operas.

A short time ago de Pasquale entered into negotiations with Fulgenzio Guerrieri, the noted Italian conductor of opera, who came to Los Angeles with the idea of making this city his home. Upon the opening of negotiations between de Pasquale and Guerrieri, it was found that many of their ideas on the matter in hand coincided, and there followed the announcement of a season of grand opera in English to be given the latter part of April.

It is the desire of the promoters of this artistic enterprise to make Los Angeles the first city in the country to bring to a practical fruition the nationally widespread propaganda to establish a school of English opera, free from any dependence upon European artists and foreign musical education.

Although leading American and English grand opera stars will be engaged for the leading roles, the prices are to be popular, thus making it possible for the thousands of people out here who have the desire, but who are unable to hear grand opera at the prices usually charged, to hear the best in music. The management has fixed the scale of prices with twenty-five cents as the cheapest and one dollar and fifty cents as the top price.

It is planned to open the season with an elaborate production of "Aida," which production will be followed by the operas "Martha," "The Bohemian Girl," "Mariana," "The Barber of Seville," "Faust," and "Cavalleria Rusticana."

The most hopeful sign in connection with the grand opera in English plan is the announcement that the sale of tickets for the season and for boxes starts at once.

All lovers of opera wish the venture fullest success.

Mrs. MacDowell's Appearances

Mrs. Edward MacDowell has been filling in her days in this vicinity with the well known MacDowell activity. On February 13, Mrs. MacDowell played before the Hollywood Club; on February 18 she was the honor guest at the monthly meeting of the Los Angeles Music Teachers' Association; on February 19 she appeared in Santa Anna; and on February 20, made a trip to San Diego, where she gave a concert. Returning to Los Angeles, she was the honor guest of the Friday Morning Club on February 22. The morning of February 23, Mrs. MacDowell presented a program at the Alexandria ballroom, and on Sunday afternoon, she was engaged in a recital at the Trinity Auditorium.

The writer had the pleasure of hearing Mrs. MacDowell in the program of Saturday morning at the Alexandria.

In presenting the work of the MacDowell Memorial Association, Mrs. MacDowell has an eloquence, which has its well-spring in deep affection, and her enthusiasm is spontaneous, since its impulse is love's labor. Mrs. MacDowell's playing has the delicate charm of intimacy, and her interpretations are the more vital because of a knowledge which comes through this very intimacy.

On part two of the program, Mme. Hesse-Sprotte, mezzo-soprano, sang two groups of MacDowell songs, the first group being "Folk songs," "To a Golden Rod," and "A Maid Sings Light." The second group was made up of "The Robin Sings in the Apple Tree," "The Sea," "In the Woods," and "Fair Springtide." Mme. Sprotte was accompanied by Gertrude Ross. Robert Martin Staples, the violinist, accompanied by Georgia McDonald, presented the rondino of Vieuxtemps, and "To a Wild Rose," of MacDowell. The MacDowell Ladies' Quartet—Mmes. C. E. Earl, A. R. Gates, G. M. Vierson, and E. C. Crossman—closed the program with "At Parting."

The Cherniavskys at Trinity

Those three wholly delightful young men, The Cherniavskys, presented a program for the school children and

(Continued on page 32.)



© Victor Georg

MARGARET MATZENAUER.

A Metropolitan Opera favorite, Mme. Matzenauer has been in great demand in the concert field as well. After the close of the season at the Metropolitan, she is engaged for four appearances at the Cincinnati Festival, to sing Carmen at the Ann Arbor Festival, to appear twice with the Philadelphia Orchestra, give recitals in New York, Boston and Chicago, and besides all this is booked for a number of other concert appearances in cities scattered throughout the land.

Leopold Auer to Give New York Recital

Leopold Auer, the celebrated master of "master violinists," will give a violin recital in Carnegie Hall, New York, on Saturday afternoon, March 23. He will play a program exclusively of old masterpieces.

Professor Auer will be assisted by Wanda Bugutzka Stein, pianist, who has been his regular assisting artist, both on the concert platform and in the studio, for a number of years.

Nordica Jewels for Sale

Chancellor Walker, of Trenton, N. J., last week ordered the sale of \$26,000 worth of jewelry owned by the late Mme. Nordica, to pay for administering the estate. The gems are part of the \$225,000 worth of jewels left by Mme. Nordica and now stored with the Fidelity Trust Company, of Newark.

President Attends Mme. Matzenauer's Concert

President and Mrs. Wilson were among the listeners when Margaret Matzenauer, of the Metropolitan Opera Company, was heard in concert in Washington, D. C., Friday afternoon, March 1.



LOBSTER, STUFFED TURKEY AND MUSIC

A Dreadful Musical Dream of 1948

By WILLIAM ARMSTRONG

REAMS are like the weather: no matter how many varieties one may have experienced, there is always a new and different kind in store. To fall asleep and dream of a hundred years ago is almost as plebeian as to dream of yesterday, for any one can do it. But to fall asleep and dream of music as it will exist thirty years from now is to arrive at the distinction of having had a vision. That is why I feel called upon, and irresistibly, to chronicle the following. Nor can any swerve me from it by declaring it connected with a meatless dinner, consisting largely—very largely, to be frank—of lobster, turkey stuffed with oysters, and additional articles of meatless diet quite as simple.

It must have been almost at the moment when a cigar had dropped its final ashes into my lap on that meatless night that the vision started. The scene of it was a great hall. At the outset nightmare symptoms were lacking, perhaps because the music had not yet begun. Beside me sat a charming lady, neatly gowned, if I may so express



THE BOXES AT THE SYMPHONY.

"They're quite alright," she assured me.

it, in a high-necked, full-frocked coat, reaching to her knees, above tight, well-filled trousers. With politeness rare and unexpected, she handed me her program, saying, "This will be our opening concert of 1948," and before I could contradict her ignorance regarding dates, added the enthusiastic comment, "Thirty numbers will be given."

"Excuse me," I said quickly, "but will you let me out? I'd certainly have to go in the intermission, so I'll save you further trouble by leaving now."

"Are you a critic?" she inquired serenely. "But even if you are, you needn't be alarmed at being kept for long. We belong to the Audiences' Union which limits each number to three minutes. Any composer taking longer has to pay us overtime for listening."

"Then you don't have Anton Bruckner's symphonies?" I returned, feeling my feet grow warm again.

"Who's he?" she remarked indifferently. Then went on, "Maybe they play him in tabloid form during Lent, when every one should be made a little, just a little uncomfortable, though only in a tabloid way. The movies did a good turn for us in shortening everything."

"Even your clothes?" I ventured meditatively.

"Not at the neck, at least," she returned quickly, "not even at necks in the boxes. From your looks I should say that you remember a day or rather a night when things were different. Well, times have changed. Just twenty-five years ago so many factories failed, because it took so little goods to make a dress that philanthropy drove us into really wearing clothes again. The only relic of those days that we have left is occasional cases of Thais spinal meningitis; children inherited it from grandmothers who caught chronic colds by forgetting to have backs put in their bodices. If Ibsen hadn't died so unfortunately early, he'd have had a new subject for a play."

Looking about modestly during this discourse, not knowing where its complexities might lead, I saw three rows of boxes, all enclosed in glass.

"Yes, they're quite alright," she assured me, following the direction of my eyes. "They're built for people who come here to talk; a nice plan, too, to keep music from disturbing conversation. And those mirrors at the rear of every one of them, with great electric light reflectors, allow the audience to see exactly how boxholders are dressed in the back. Quite an improvement on old architectural ideas, don't you think so? Now the bank book of the husband of that woman wearing three diamond breastpins on her back registers a million dollars. How nicely one can see the gems reflected in that mirror. The woman in the next box, and wearing five pins of the same kind above her shoulder blades, shows that her husband is twice as rich as the man belonging to her neighbor, while the woman wearing a tiara as high at the back as in the front is married to a billionaire. It saves people from spending the evening in trying to locate from the box list exactly those requiring friendly interest. And, best of all, the display is as reliable as stock quota-

tions, for just as people had bread cards in those awful days of the world war, they now have jewelry cards, and none can wear even one more breastpin on her back than her husband's tax list warrants. Some trifled with the law at first, forgetting that women were now men's equals, and got locked up in consequence. So even the most ambitious women have become supremely careful."

"Tremendous growth in morality," I encouraged promptly.

"Well," she disclaimed modestly, "let's call it efficiency. We have become more literal, and draw less on our imagination. Take a woman's age, for instance; we never fear to tell the truth now, and women did in, say 1918, didn't they?"

"Not the truth about other women's ages," I replied instantly, "but why this carelessness?"

"Any one can look our ages up in the Official Register; that is, if we want to vote."

"But you do want to vote. Why put in that if?" I questioned, almost breathlessly.

"How tiresome and old-fashioned you are!" Her tone was really disagreeable. "We've had the vote for thirty years, and thirty years is a long time. We are about ready now for something really new."

"Have you ever been President?" I asked, seeing that she was pretty tired of politics.

"I am President," she answered, smiling at my confusion.

"To think that I've had the distinction of talking to a President of the United States all this time without knowing it!" My turn had come to do the smiling.

"Of the United States?" was her almost scornful echo. "Never! That's far too easy a job for me. I'm President of the musical club that you are going to hear this evening."

From the look in her eyes I saw that she could begin at once to tell her history, but fearing to tire her, I asked abruptly, "Why doesn't the concert begin?"

"Good gracious!" she retorted, in a really startled tone. "The concert has begun already. Have you kept your-



THE COLLAPSIBLE PIANOS.

"Those are not trunks but sixteen pianos."

self in moth halls not to know that? Concerts for the last twenty years have been divided into two parts, for all except the boxholders. The opening half is devoted to conversation by the audience, and the second part is given over to the music. That prevents a mixing of the two, you know, except, as I told you, in the boxes. A lot better than the old plan, isn't it?"

"Oh, yes!" I answered impulsively, then qualified it with a limitation, "that is, if none of one's friends perform, obliging one to say unpleasant things."

Without paying any attention to my logical remark, she exclaimed, "There they come, the Lady Marimba Choir of our organization! I'm proud of it. A friend of mine calls it the Car-r-r-amba Choir, but she's Spanish, and doesn't speak English fluently. It is founded on a suggestion by an old composer living early in the century, Percy Grainger. And I've improved on the idea by adding a choir of police whistles to give more brilliant overtones. I'll explain things to you as they go along; being the club president the law allows me to speak at any time. Others are fined ten dollars for a single word."

There was not much chance to listen to music after that, there being continuous flow of descriptive comment, and nothing on the stage lasting a fraction above three minutes.

"What is that?" I inquired presently.

"Keep still," she said severely. "If any one has heard you, you'll be fined. I told you clearly that I'd do the talking. Those are not trunks that you see being run out on the stage, but sixteen pianos. Since transportation troubles of the great war, everything has been condensed to facilitate the artists' travel. Those porters handling the trunk-pianos are the wives and husbands of the performers we shall hear. Their caps with letters on the front may make you think they're members of some college fraternity, but those bearing P. W. U. mean Pianists' Wives' Union, and the P. H. U. are worn by the women

pianists' husbands. The Prima Donnas' Husbands' Union, like all the rest, has its rights, too, in these enlightened days of a recognized amalgamated labor. We stand for progress."

All this time the sixteen people on the stage, doubtless of mixed sexes though they looked like a body of telegraph messengers, were dragging the trunks into position, raising lids, and pulling out trays, each of which proved to hold a keyboard.

"They carry their clothes in the space underneath," explained my friend the President. "At one time the experiment was tried of carrying their children there, too, but it failed from lack of ventilation."

Meanwhile, I was consumed by a desire to ask how sixteen pianists could appear on a single stage without police guard, but feeling in my pocket could find only thirteen cents, and the fine for talking was exorbitant. So I kept still.

Perhaps through telepathy, she divined my burning curiosity, for she went right on to say, "Everything is organized now, even temperament, and any artist quarreling has his travel card withdrawn as a person unsafe to be at large. The piano manufacturers, too, clamor for admission to the Brotherly Boosters, a union allowing every known make of piano on the same stage at once. The idea of so many pianists came to me from reading in musical history of a Philadelphia concert where Bauer, Gabrilowitsch, and Samaroﬀ played something by Bach for three pianos, and won success with no casualties recorded. Though, of course, the law's restrictions make even minor accidents at mixed events almost unknown now."

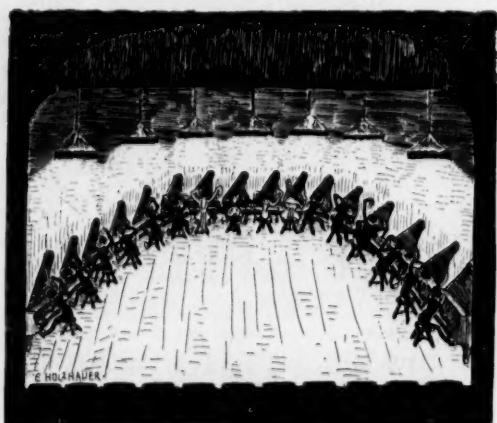
"And the prima donnas?" I asked in impulsive thoughtlessness.

"Sh!" she cautioned severely. "The most of them still stand above the law. Only last month a dramatic soprano went to Washington and routed a Congressional sitting single-handed, or rather single-voiced. She began telling her opinion of them fourteen days ago, and she isn't nearly ended yet. The coloraturas are not so impulsive; having less tone volume they are used to remembering that they must sing tomorrow. But the real, vigorous article that is used in singing modern opera against an orchestra that extends into six rows of the parquet knows no mere human limitations."

By this time several members had come and gone unheeded, for I was really thrilled. And I was destined presently to be still more so. Turning to the printed program in silence, for my informant doubtless felt the need of rest, she indicated a title which read, "Symphonic Climax," by Joe Green. Already the performers were massing on the stage. But all carried only small bundles instead of impeding luggage of instruments to which my eyes had long been used.

Taking out my pencil quickly I wrote on the program's back, "Why not Ornstein, Stravinsky, or Schoenberg for a 'Symphonic Climax,' or even Giuseppe Verdi, instead of plain Joe Green?"

"Wait until you've heard Joe Green," she answered promptly, having regained her breath. "Besides, if you



THE QUADRUPLED QUADRUPLE CONCERTO.

"Sixteen pianists on a single stage without a police squad."

want, you can go down into the basement and listen to a concert now progressing before our kindergarten department; there you will hear Ornstein and those other mild romanticists that older ones have long outgrown. Joe Green is another matter; he makes so much noise with his compositions that you have to hear him, whether you live in the neighborhood or not. He carries much farther than a chorus of those talking machines that people wound up before open windows on summer Sunday afternoons, when you longed to take a nap. He calls himself the educator of the wide, wide world. And believe me, it's not his fault if the theory is incorrect."

But the performers were already industriously opening up, if I may so express it. Neat bundles were being extended, concertina-like, into what proved to be collapsible violins, violas, and cellos; timpani that shut into flat discs were sprung briskly into shape; a battery of brass wind

instruments that would close up like folding traveling cups shot into form most easily. That was not all. Anvils, steam sirens, and some field artillery were arriving in the original packages, together with stray lengths of railway track, assorted gongs, and wooden rattles such as garbage men carry about in Rotterdam. At this point the assembling collection became too great a strain to classify further.

"Ah!" said the briefly silent president of the entire output, "I'm so glad that my lady anvil players got here safely. They have had to walk and carry their instruments ever since two of them tried to drive home in a taxicab and the anvils broke through the bottom of it. It's the most difficult of our modern musical implements to manage, especially when it's slippery. And the Electric Carpet Sweeper Choir, there to the left; a practical realization of that hint of Percy Grainger's that I followed. You know he spoke so eloquently of the added charm that music brings when people really take a part in it themselves. So I told them all to bring along something that made a steady noise, if they hadn't time for instruments requiring practising at home. In that way we get the whole club on the stage, and save all the seats for those who pay for them. Besides, the scores of our best moderns call for everything."

Just then the whole convulse, as it were, exploded, and I couldn't have heard a word if she had had the breath to speak it. Even conversation in the boxes, somewhat sheltered, seemed to flag, and people had a leisure moment to feel whether the breastpins on their backs still held securely. The climax which all impatiently awaited had most certainly arrived.

Up to 1918 my young life had presented opportunity to hear some cataclysmic upheavals, including the historic explosion at Black Tom. But memories of such feeble splutterings retreated before this present musical air blasting. Concussions sent chandeliers fluttering against the ceiling; enclosing glass fell from about the boxes; even safety pins, as I observed discreetly, sprang their moorings. In short no emotion or anything concealing it was left unmoved. If the law in its wisdom had not limited even a Joe Green in this symphonic climax to three minutes my future would have been spent among the clouds.

"Wasn't it wonderful!" exclaimed the president of the tumult, when at last the shocked air was left to subside as best it might.

"May I talk now?" I whispered faintly, feeling in a pocket to discover whether thirteen cents I'd put there were really blown away.

"Certainly not," she retorted, adding grimly, "The Police Inspector himself saw you speaking. You can settle with him for the right amount when all is over. The best is yet to come."

"Not my best," I answered briefly, for I really couldn't help it, remembering those solitary thirteen cents, unlucky number.

But she continued, apparently more cheerful than I felt myself, "We have saved for several seasons on operatic soloists, our members volunteering to supply all vocal needs, and now we are having as next number an 'Idyl' composed for twelve real prima donnas, each singing in a different key. You may remember that in an old opera named 'Götterdämmerung' Brünnhilde's 'Immolation' changes key at least twelve times, but in this 'Idyl' all the changes come together." At that she put out a muscular detaining hand as I sprang up terrified.

"Madam," I argued, "any man can love twelve prima donnas collectively with safety, but not in chorus, each one singing in a different key. With so much light artillery still loose upon the stage, I might be moved to decimate their ranks. I prithe, have me excused." Then I bolted, but not far.

"Fifty dollars and thirteen cents or serve in five concerts," cried a gruff voice, the Police Inspector's. "The thirteen cents is for that quotation," he explained casually. "We reduce rates on them."

Proudly handing him the thirteen cents, though it took rather long to find them, I said, "Here is cash for the quotation, the fifty will follow in my next."

"You'll serve in five concerts," he roared judicially, "and in the rear trench with the artillery."

At this climax of horrors I awoke, to be confronted by yet another, also expensive. While I slept my brand new shoes had scorched before a blazing grate. What of it! I was back again, alive, from 1948, and it was still 1918.



HOW AND WHERE THE MUSICAL COURIER IS READ

In the Musical Courier for December 6, 1917, tucked away down in the corner of a page, bottom of column, there was a short reading notice (only 1 1/4 inch, including the heading) of a new book by Mrs. Mary H. Flint, called "Caruso and His Art." That was the only reference to the book ever made in the Musical Courier. The other day Mrs. Flint, who is a veteran critic on New York papers, said to us: "All the boys were kind enough to give me notices on my book, but the only paper from which I know that anything resulted was the Musical Courier. I have had an order from London, and another from Valparaiso, Chile, and in both cases the writers stated that they saw the notice in the Musical Courier."

PREPARED FOR FAILURE, THEY NEVERTHELESS SUCCEED

Two American Dancers Had Decided to Give Up Dancing Till After the War, Should They Not Meet with the Approval of New Yorkers

New York is the city of opportunity. Yet there are some people who seek and never make the best of what they find! It remained for two young American girls—Janet Jackson, from Wilmington, Del., and Ruth Cramer, from up-State, New York, to meet in this city and show the New York public that dancing for the pleasure it gives really does exist. This, these girls did at a recital not so long ago, with the result that more than one tired-out critic forgot the "call of the other concerts of the day," and the public was so delighted that it is now being treated to a series of Saturday morning recitals of an hour each, at the Princess Theatre.

"While we feel that war time is not just the right moment to give these performances," Miss Cramer confided to a MUSICAL COURIER representative, "there are many people who must be amused in an effort to forget their troubles. Besides, there are a lot of girls who cannot do our work, who can do war work. Having worked together for two years, since we met and found that our interests and ideas were along the same lines, we finally decided to give our first New York recital really to find out if it were worth while and the struggle. Our mind was made up to say good-bye to our work, at least until after the war, if we were 'roasted.' Upon that we had definitely agreed. Expecting the first performance to be our last, we went into it with the resolution that we should put our very all into that memorable occasion. Can you imagine our delight to find the day after that the work was understood and heartily endorsed?"

"Your principles, have you any?" asked the writer. "Yes, indeed," she replied, "they are three—simplicity, naturalness and originality. It is the effect of these upon the audience that counts the most with us. That is—if after seeing the work, they say: 'That's what I have always wanted to do.'"

"Of course, if you attended the recital," supplemented Miss Jackson, as she knitted busily, "you saw that we worked out a little story in most of our dances. The music, by the way, plays a vital part in our interpretations. We spend many hours hunting for the music most suited to our needs—and it must be the best."

"When we started our work together," continued Miss Cramer, "some people said that we were foolish to keep our own names. They advised us to adopt a foreign name, but I told them if we couldn't win merit under the existing circumstances, we didn't want it otherwise. Besides"—with a shrug of her shoulders—"it would be too much trouble affecting the accent and peculiarities that must necessarily accompany the adopted name."

With such a straightforward method in going about their work, it is little wonder that these two Americans, with their clever ideas, have succeeded in their aims—to dance for their own pleasure in addition to making people feel that they would like to do the same lovely things, which seem so easy, but whose achievement lies in an art that is too often overlooked—originality.

Another interesting feature of their art is that they not only design and create all of their artistic costumes but they construct such properties as the towers and houses used in the scenes. Therein lies another demonstration of a skill that is most helpful.

Francis Rogers Returns from France April 1

The Rogers Concert Party, having given some sixty concerts in the American camps in France and a number for the French, are making a tour of the British camps. This month, Mr. and Mrs. Rogers will tour the American camps in England, whence they expect to sail in time to reach New York about April 1. These two excellent artists—Mr. Rogers is a singer whose splendid baritone voice has won for him enthusiastic praise and Mrs. Rogers is a reader of unusual ability—have been abroad for the past six months or more, doing their bit in this very practical way. Roger Lyon, who was the third member of their party, remains in France to continue his work with the Y. M. C. A.

Dvorák Requiem at Carnegie Hall

A performance of the requiem by Dvorák will be given by the choir of the Cathedral of St. John the Divine assisted by an orchestra from the Symphony Society of New York, in aid of the missionary and war relief of the diocesan auxiliary to the Cathedral, at Carnegie Hall, on Tuesday evening, March 12. The work will be conducted by Miles Farrow and the soloists will be Inez Barbour, Pearl Benedict Jones, Wilfred Glenn and William Wheeler. Martha Maynard, of 129 East Seventy-sixth street, New York, is receiving applications for tickets.

At the Strand

For this week the Strand Symphony Orchestra, New York, is playing "Pathetic" symphony No. 6 (third movement), Tchaikowsky, and the overture to "Die Meistersinger," Wagner. John Finnigan, Irish tenor, is singing "Come Back to Erin," Claribel, and "I'm Falling in Love with Someone," from Herbert's "Naughty Marietta." The Strand Ladies' Quartet are giving a medley of old favorite songs. Ralph H. Brigham and Herbert Sisson play, alternately, as an organ solo, the overture from "Tannhäuser."

Murphy Concert Postponed

Lambert Murphy, who in spite of his many years at the Metropolitan Opera House, is giving the first New York recital of his career, announces its postponement from March 4 to Monday afternoon, March 18, at Aeolian Hall. The same program previously announced will be given.

"The real Star of Saturday's performance, however, was Riccardo Stracciari." (Rigoletto with All-Star Cast.)

N. Y. Evening Mail,
Feb. 11, 1918.

"... He is clearly a singer of real intelligence, a master of style and of dramatic impression in song . . ."

N. Y. Globe,
Feb. 11, 1918.

These phrases from the pens of two of New York's most competent critics suffice to lucidly demonstrate Stracciari's artistic supremacy—it is impossible to quote from all the notices.

STRACCIARI

is one of the very few Italian Stars of the Operatic Stage who are equally successful on the Concert platform.

Mr. Stracciari will appear at the great benefit concert of the War Savings Stamp campaign at the Metropolitan Opera House on March 12th.

Mr. Stracciari is most eager to appear in Concerts in America. His voice, his style and art, his personality, will readily establish him as a great favorite of our concert-goers.

Mr. Stracciari's phonographic records can be heard at the store of any Columbia dealer. If you will go to the trouble of hearing these records, you will, I am sure, write immediately for particulars of fees, dates, etc., to Stracciari's Concert Manager.

M. H. HANSON

437 Fifth Avenue, New York City

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REVIVAL OF "MME. SANS GENE" FEATURE OF METROPOLITAN WEEK

Amato at His Best as Napoleon—Barrientos Applauded in Her First Marta of the Season—Alma Gluck, Cecil Arden and Rafaelo Diaz in Weekly Concert

"Thais," Brooklyn, February 26

"Thais" was presented at the Academy of Music, Brooklyn, before a large and distinguished audience on Tuesday evening, February 26, with Geraldine Farrar as Thais, the seductive courtesan, and Clarence Whitehill as Athanael. Both made a strong histrionic appeal, and Mr. Whitehill again disclosed unusual vocal and dramatic qualities. He rose to great heights in the first scene of Act II, after which he received demonstrative plaudits. Rafael Diaz as Nicias was satisfactory.

The minor roles were well filled by Lenora Sparkes, as Crobyle; Minnie Egner, Myrta; Kathleen Howard, Albine; Giulio Rossi, Palemon, and Vincenzo Reschiglian, a Servant.

Pierre Monteux conducted effectively.

The popular "Meditation," played by the concertmaster, won much applause, also the divertissement, danced by Rosina Galli, premiere danseuse, Giuseppe Bonfiglio and the corps de ballet.

"Le Prophète," Wednesday, February 27

What can be said new about "Le Prophète," which had its third performance at the Metropolitan on Wednesday evening? The cast was unchanged, with Caruso in the title role, and Mmes. Matzenauer and Muzio as principal supporters. As fine as Caruso is, it is not one of the parts best suited to him, but the two ladies have unusual opportunities to shine, and they take advantage of every one of them to do so brilliantly. This was truly remarkable singing. The other members of the cast, Max Bloch, Carl Schlegel, José Mardones and Adamo Didur, displayed their usual excellence, while Bodanzky led with his wonted diligence.

The beauty of Urban's scenery and costumes become even more apparent with each presentation. The ballet on the ice, except for the ugly skating figure, is one of real attractiveness, and several curtain calls were given dainty Rosini Galli and her partner, Bonfiglio.

"I Puritani," Thursday, February 28

The second performance of the season of Bellini's antiquated opera was done with the same cast that appeared at the first performance ten days before. The role of Elvira gives Barrientos a good opportunity to exhibit her brilliant vocal gifts. Lazaro, in the character of Lord Arthur, was effective, and de Luca made an admirable figure as Sir Richard. Mardones' portrayal of Sir George is probably one of his best characterizations vocally as well as histrionically. Little can be added to the report of the first performance, but it must be said that the orchestra under the baton of Moranzoni deserves a special word of praise.

"Martha," Friday, March 1

A benison to the discriminative ear was the beautiful singing of Caruso in Flotow's simple and appealingly tuneful opera. The tenor was gloriously well disposed—nuffed. Maria Barrientos took the leading soprano part and scored a triumph for her delightful singing and arch, vivacious acting. She is youth personified in the role and her voice sounded as effective in the lyrical "Martha" measures as in the vocal fireworks of "Rigoletto" and "Barber of Seville." De Luca was another singing joy of the evening. Didur, the newcomer, as Plunkett, added comedy to the performance. Bodanzky's conducting had grace, variety, and sympathy.

"Madame Sans-Gêne," Saturday (Afternoon), March 2

The tenth presentation of Giordano's musical version of Sardou's drama on the boards of the Metropolitan stage, and the first of the season, was given with practically the same cast that presented it on its first performance on any stage, on January 25, 1914. Geraldine Farrar's portrayal of the title role was excellent, although some carping persons might say that she overdoes her part in the second act. She was in exceptionally good voice. Amato, as the Emperor Napoleon, gave a notable delineation of that historic figure, which affords him a splendid opportunity to exhibit his best powers. His voice was mellow and even. Curtis and Egner took the roles of Napoleon's sisters, while Sparkes and Fornia appeared as Tonietta and Giulia. Althouse was imposing as Count Neipperg. The brilliant portrayal of the role of Lefebvre by Martinelli deserves praise of the highest order, and vocally he was magnificent.

Among the others in the cast were de Segurola, Max Bloch, Angelo Bada, Pompilio Malatesta, Robert Leonard, Vincenzo Reschiglian, Marie Mattfeld and Louis d'Angelo. Papi, who conducted this opera for the first time, achieved splendid effects.

"Marouf," March 2 (Evening)

The fifth performance of "Marouf" was sung to a popular Saturday night audience with practically the same cast that appeared in the previous presentations. De Luca in the title role and Mme. Alda as the Princess were in excellent vocal form. Basil Ruysdael as the Vizier filled his impersonation with a wealth of by-play and comedy that accentuated strikingly the grotesque features of that role. His singing showed the customary Ruysdael intelligence, accuracy and resonance. Applause directed toward Ruysdael individually showed that his performance was appreciated by the audience. Rothier did the Sultan; Chalmers was the Ali, and Kathleen Howard, the Fatimah. Monteux conducted with excellent orchestral results.

"Manon Lescaut," Monday, March 4

Puccini's fragmentary and saccharine but interesting series of scenes taken from the famous Prevost story had the advantage of the assistance of Frances Alda in the leading role, and she gave an impersonation that charmed histrionically and left no loophole for criticism vocally. She is at the top of her form this season and makes her every role a thing of art and joy to the operagoer. Caruso sang Des Grieux and gave opulence and quality to his tones. Amato acted Lescaut with variety and finish. De Segurola was Geronte. Gennaro Papi handled the baton.

Sunday Night Concert

Alma Gluck, Cecil Arden and Rafaelo Diaz were the soloists at the Sunday evening concert at the Metropolitan Opera House, New York, on March 3.

The orchestra, under Richard Hageman, conductor, opened with a colorful and imaginative performance of Goldmark's overture, "Sakuntala," which was followed by "Cielo e Mar," from "Gioconda," sung artistically by Mr. Diaz. His voice was in good condition and he delivered the number with skill and ease. He was warmly applauded. For his second number the tenor gave Massenet's "Elegie," beautifully done and which merited much applause; "Tes Yeux" (Rabais) and "Vieni" (Denza). In these songs Mr. Diaz was as successful as in the operatic arias.

Cecil Arden, the attractive young contralto of the com-

pany, first sang the "Habanera" from "Carmen," and then the following later on the program: "J'ai pleuré en rêve" (Hue), "The Pretty Creature" (Wilson), "L'Amorentia" (Buzzi-Peccia).

In the "Carmen" number she exhibited delightful spirit and pleasing style. The Wilson number was sung with delicacy and charm. She was encored.

Mme. Gluck's first selection was Micaela's aria from "Carmen," given superbly. The soprano's voice was fresh, rich, clear. She gave pleasure also with four songs by Rachmaninoff, Smetana and Rimsky-Korsakoff.

Gino Nastrucci played two violin solos, "Largo" (Handel) and "Meditation," from "Thais" (Massenet).

The other orchestral numbers were "Hungarian Dance" (Brahms) and "Scherzo Capriccioso" (Dvorák). Mr. Hageman conducted with his customary authority, temperament, and fine sense for interpretative nuances.

Vera Barstow's March Engagements

It is welcome news to the many admirers of Vera Barstow's splendid art to learn that she has entirely recovered from the illness which for nearly a year has kept her from before the public. She will make a tour this spring, her engagements including appearances in Pittsburgh, Greensburg, Pa., and Steubenville, Ohio, after which she goes to Virginia, where she will play at Camp Lee for the boys in



VERA BARSTOW,
Violinist.

khaki. Among her other March engagements are appearances with the Matinee Musicale of Philadelphia, the Banks Glee Club in Carnegie Hall, New York, and at Duluth, Minn.

Marguerite Sylva in New York

Marguerite Sylva, whose brilliant performance of "Carmen" brought the season of the Chicago Opera Association to a close at the Lexington Theatre, has leased a residence in New York and will remain in this city for the winter, her husband, Capt. Bernard L. Smith, U. S. N., having been assigned to the aviation training camp at Miami, Fla.

Mme. Sylva will devote her attention to concert work for this season, and during the summer will pose for motion pictures at her summer home at Lake Hahopac. Her film of "Carmen," taken by the Cines Company in Spain last year, was privately shown last week and evoked much praise from the cinema critics of New York.

Eddy Brown's New York Recital

The Beethoven "Kreutzer" sonata will be a feature of the program which Eddy Brown, violinist, will play at his season's farewell recital in Carnegie Hall, New York, Sunday afternoon, March 17. Mr. Brown will also play the Bruch concerto in G minor and the Beethoven romance in G. Other numbers will include the violinist's own arrangement of the Cramer rondino, Kreisler's "La Gitana" and a Spanish gypsy dance of the eighteenth century. L. T. Gruenberg will assist at the piano.

Bechtel Alcock Wins Success

Bechtel Alcock, the popular tenor, gave a recital before the Woman's Club of New Jersey on February 16. The large auditorium was crowded and Mr. Alcock received a genuine ovation, singing encore after encore. He leaves next week for the South, where he is booked for several joint recital appearances with Merle Alcock, contralto.



© Mishkin, N. Y.

RIMSKY-KORSAKOFF'S "LE COQ D'OR" AT THE METROPOLITAN

Adolf Bolm as King Dodon and Rosina Galli as the Queen of Shemakha. Mr. Bolm and Miss Galli pantomime the action of their roles, the music of which is sung at the same time, respectively by Adamo Didur and Maria Barrientos. The premiere took place at the Metropolitan Opera House last evening (Wednesday, March 6) and a full account of it will appear in the MUSICAL COURIER of March 14.

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CHICAGO OPERA

(Continued from page 5.)

His costuming was excellent and his stage presence compelling. It was easy to forget even the prima donna during his part of the performance.

It was unfortunate to ask Miss Vix to sing an opera so manifestly not for her voice. She was very attractive to look at and sang as well as her vocal equipment would allow.

Muratore's Romeo is not his best role, although his voice is always a delight. His singing in the exile scene was a splendid artistic achievement and the audience gave him an ovation which he received in truly French fashion. His beautiful voice is now brilliant, now warm and resonant. His diction is like an open book and he is ever well informed on vocal and histrionic tradition. Muratore is easily the most satisfactory tenor of the Chicago Opera Company.

The last performance of the Chicago company was a superb production of "Aida" before a sold out house. Rosa Raisa again showed her truly remarkable voice and her ability as an actress. The enthusiastic audience recalled her many times. Rimini, van Gordon and Arimondi assisted the star acceptably. COLES.

Phyllis la Fond with Orchestral Society

On Sunday evening, February 17, the second concert of the New York Orchestral Society was given in Brooklyn. Max Jacobs, conductor of this organization has proved himself to be a most capable leader from every standpoint. The Beethoven symphony No. 8, the "Carmen" suite, by Bizet, and the "Christmas Tree" suite, by Rebicow, were artistically interpreted by the orchestra, and received due



PHYLLIS LA FOND,
Soprano.

appreciation from the audience. Phyllis la Fond, the young soprano who has been making rapid headway in the musical world, was soloist. She sang the arias from "Carmen" and "Pagliacci," displaying a tone, rich, round and full, combined with a delightful musicianship, which brought her recall after recall, and "Bravos" from different parts of the house. After persuasion, she finally responded with an encore. Miss la Fond is indeed an excellent artist, and the New York public will shortly have the opportunity to hear her in a recital.

Irwin Hassel, a talented pianist, played the Moszkowski piano concerto, accompanied by the orchestra, in a manner deserving of the large ovation he received. He responded with an encore. The entire program was thoroughly enjoyed.

Bernard Ferguson, Popular Festival Artist

Bernard Ferguson, the well known New York baritone, is meeting with much success this season. Among his forthcoming spring engagements are two of the most important May festivals to take place in this country. On May 13 and 14, Mr. Ferguson will sing, respectively, the High Priest in "Samson and Delilah," and the title role in "Elijah," at the Oberlin, Ohio, festival. On May 16 he has been engaged for the baritone part in César Franck's "Beatitudes," at the twenty-fifth annual May Festival at Ann Arbor, Mich.

Elman's Southern Trip

Mischa Elman, during his recent trip through the South, played to the largest house which ever turned out in the city of Baton Rouge, La., at a concert held in Garig Hall, under the auspices of the Louisiana State University. On this Southern trip, Mr. Elman also played before the young ladies of Whitworth College in Brookhaven, Mississippi. His annual concert in New Orleans, under the management of the talented impresario and critic, Harry Brunswick Loeb, MUSICAL COURIER representative in that city, was a flattering success, as was the great reception arranged for Mr. Elman before the concert. In addition to being Mr. Elman's local manager in New Orleans, Mr. Loeb is a close personal friend of the popular violinist,

and will accompany him on his trip to the Pacific Coast next month as representative.

Mr. Elman's first concerts in the State of Florida took place at the Tampa Bay Casino and at the Orlando Music Festival, at the latter Mr. Elman being the featured attraction. These two recitals were repetitions of his triumphs in other cities. Journeying north, Mr. Elman played for the Harmony Circle in Baltimore, Md., with Claudia Muzio. He also appears in Washington, Atlantic City, Waterbury, Hartford, and for the third time this season at the Metropolitan Opera House on next Sunday evening.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, March 7

Ratan Devi. Song recital. Evening. Aeolian.
"Medea" Symphony Society of New York. Afternoon. Carnegie.

Friday, March 8

Philharmonic Society of New York—Sascha Jacobinoff, violinist, soloist. Afternoon. Carnegie.
Costöley Trio—George Copeland, piano; Ignace Novitsky, violin; Arthur Hadley, cello. Evening. Aeolian.
"Electra" Symphony Society of New York. Evening. Carnegie.

Saturday, March 9

Guimar Novaes. Benefit. Afternoon. Aeolian.
Philharmonic Society of New York. Evening. Carnegie.
Jacob Gegna. Violin recital. Evening. Aeolian.
Christine Langenhan-Beethoven Society Musicale. Afternoon. Hotel Plaza.
Soder-Hueck Artists. Joint recital. Afternoon. Wanamaker's Auditorium.
Harold Henry. Piano recital. Evening. Horace Mann Auditorium.

Sunday, March 10

Symphony Society of New York—George Barrère, flutist, soloist. Afternoon. Aeolian.
Philharmonic Society—Pablo Casals, cellist, soloist. Afternoon. Brooklyn Academy of Music.
Josef Hofmann. Piano recital. Afternoon. Carnegie.

Monday, March 11

Lotta Madden. Song recital. Afternoon. Aeolian.
New York Chamber Music Society. Evening. Aeolian.
Ethel Leginska. Piano recital. Evening. Carnegie.

Tuesday, March 12

Flonzaley Quartet. Evening. Aeolian.
Choir St. John the Divine—New York Symphony Orchestra. Evening. Carnegie.
MacDowell Club. Evening.
Maurice Dumesnil. Afternoon. Ritz-Carlton Hotel.

Wednesday, March 13

Harold Bauer. Piano recital. Afternoon. Aeolian.

Thursday, March 14

Boston Symphony Orchestra. Evening. Carnegie.
Chevalier Loverde. Composition recital. Evening. Aeolian.

Friday, March 15

Theodore von Hemert. Song recital. Evening. Aeolian.

Saturday, March 16

Boston Symphony Orchestra. Afternoon. Carnegie.
Symphony Society of New York. Evening. Carnegie.
Florence Macbeth. Song recital. Afternoon. Aeolian.

Sunday, March 17

Symphony Society of New York—Josef Hofmann, pianist, soloist. Afternoon. Aeolian.
Eddy Brown. Violin recital. Afternoon. Carnegie.

Monday, March 18

Clara Pasvolsky. Song recital. Evening. Aeolian.
Lambert Murphy. Song recital. Afternoon. Aeolian.

Tuesday, March 19

Herman Sandby. Cello recital. Evening. Aeolian.
Helen Moller. Dancing. Evening. Metropolitan Opera House.
Maurice Dumesnil. Afternoon. Ritz-Carlton Hotel.
Mana Zucca. Evening. Aborn Miniature, 137 West Thirty-eighth street.

Wednesday, March 20

Charles M. Howe, Jr. Piano recital. Afternoon. Aeolian.

Thursday, March 21

Philharmonic Society of New York. Evening. Carnegie.
Martha Atwood-Baker. Song recital. Afternoon. Aeolian.
Leopold Godowsky. Piano recital. Evening. Aeolian.



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UNANIMOUS SUCCESS FOR

Hunter Welsh

AMERICAN PIANIST

SOLOIST WITH

Philharmonic Society of New York

Academy of Music—Philadelphia

Monday Evening, February 18
WHAT THE CRITICS SAY:

Public Ledger:

The pianist, Hunter Welsh, who was heard here with pleasure in a recital earlier in the season, appeared as soloist. His natural endowments, which include an actual grace in addition to a very vigorous power of attack and an ability to develop his climaxes effectively. The flowing melodies in the adagio were played beautifully, and the finale, with its sweeping massed effect, won for him the applause of a highly satisfied audience.

Inquirer:

Hunter Welsh appeared last night as soloist with the Philharmonic Society of New York, in the ever-beautiful Grieg concerto in A minor. This he played as a consummate master of the instrument.

Evening Ledger:

Hunter Welsh played the delightful concerto flawlessly.

Evening Telegraph:

Hunter Welsh enjoyed his own triumph. He played the Grieg concerto in A minor and his reward was a veritable ovation, which must have been accepted as a gratifying and substantial testimonial by him. He possesses the intellectuality necessary for the exposition of this number, and the imagination also, for Grieg was poetical at times. Mr. Welsh's pianistic characteristics were displayed with magnificent effect in the last movement.

Evening Bulletin:

He is well equipped in the matter of technic, blessed with poetic insight, and shows an earnest appreciation of the task before him. The adagio was notable for the beautiful tone work. Mr. Welsh gave a brilliant finish to his number that won for him a well deserved success.

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MARIE MORRISEY, AMERICAN CONTRALTO

Unending Trail of Dates for Popular Singer

It would be difficult to tell Marie Morrisey much that she has not already experienced pro and con with the fuelless and other "less" traveling conditions, in the 40,000 miles of territory covered by the contralto in filling engagements since her season opened last September. The list attached to this article, however, shows that Miss Morrisey has not felt any "less" in the demand for her concert engagements.

The writer caught the cheery contralto, at her likewise cheery New York apartment overlooking the Hudson a few minutes one day last week, engaged in superintending packing and looking over new songs with Meta Schumann, whose compositions she is featuring. Miss Morrisey showed no signs of approaching end-of-season lag from her busy winter and upsetting traveling conditions, but beamed a hearty welcome. The conversation drifted to bad train connections, traveling by sleigh twenty-two miles at one stretch, delays, three hours sleep in seventy-two, sitting up all night, frost and snow, etc., which shows the singer's life is not one of "downy beds of ease." Despite all this, Miss Morrisey was anticipating starting out the next morning for an Ohio appointment.

"If an organization won't engage you because it does

not approve of your name, when you are a beginner in the professional song world, and then later would gladly engage you, but cannot pay your price, does that mean people pay for the voice, or is it for the name?"

Marie Morrisey has a breezy way of propounding problems. This was one of her latest. It was obvious that the writer should answer with the question: "What is in a name?" thus evading a direct answer.

Marie le Bossé, her maiden name, smacks of French ancestry, while Morrisey suggests the Emerald Isle. Be that as it may, Marie le Bossé Morrisey is an active daughter of the American Revolution, and she is proud to relate how her ancestors have figured in every war of these United States. Those who have felt the charm of Marie Morrisey, socially or professionally, would know that she comes from a patriotic, warm hearted, big souled race. "Lady Bountiful," she was dubbed by the soldier boys in camp, near Howells, N. Y., this past summer, where she was spending her vacation, for more than once they were given generous examples of her hospitality. It was said that so great was her popularity among these boys in khaki that a certain few "kidnapped" her (a feat indeed since Miss Morrisey does not belong to a Lilliputian type) and for three days she was missing from the farm.

"It proved a delightful week-end," Miss Morrisey observed. "I was shown about West Point and other interesting places." "Lieutenant" Morrisey is the title recently conferred by Camp Dix boys.

MUSICAL COURIER readers are more or less acquainted with the rapid rise of this young singer, who gives unlimited credit to Dudley Buck, the New York vocal



DUDLEY BUCK,

The eminent vocal teacher, to whom Marie Morrisey gives the credit for her remarkable success.

teacher, for the inspiration and careful direction which her association with him has meant to the beautiful, talented young American singer.

Below is a list of sixty-four concerts—there have been also ten for soldiers—given in four months; September 7, Greensburgh, Pa.; September 18, New Haven, Conn.; September 19, Lebanon, N. H.; September 20, Woodsville, N. H.; September 24, Sanford, Me.; September 25, Millford, Me.; September 26, Hudson, Mass.; September 27, Salem, Mass.; September 28, Newburyport, Mass.; October 2, Attleboro, Mass.; October 3, Providence, R. I.; October 8, Fredericton, N. B., Canada; October 9, St. John, N. B., Canada; October 10, Yarmouth, N. S., Canada; October 11, Halifax, N. S., Canada; October 12, Summerside, P. E. I.; October 13, Amhurst, Canada; October 14, 15, Montreal, Canada; October 22, Red Oak, Iowa; October 23, Fremont, Nebr.; October 24, Grand Island, Nebr.; October 25, Fairfield, Nebr.; October 26, David City, Nebr.; October 27, Chicago, Ill.; October 31, New York City; November 1, Hoboken, N. J.; November 4, New York City; November 5, Erie, Pa.; November 6, Lorain, Ohio; November 7, Norwalk, Ohio; November 8, New London, Ohio; November 9, Galion, Ohio; November 10, Meadville, Pa.; November 12, Corry, Pa.; November 13, Youngsville, Pa.; November 14, Dunkirk, N. Y.; November 15, Sandusky, Ohio; November 16, Fremont, Ohio; November 18, Elmore, Ohio; November 19, Barberton, Ohio; November 20, Elmore, Ohio; November 21, Elyria, Ohio; November 22, New Philadelphia, Ohio; November 23, Strasburgh, Ohio; November 25, New York City; November 26, Piqua, Ohio; November 27, Eaton, Ohio; November 28, Oxford, Ohio; November 29, Franklin, Ohio; November 30, College Corner, Ohio; December 3, Newport, Ky.; December 4, Lexington, Ky.; December 5, Cincinnati, Ohio; December 6, Greenfield, Ohio; December 7, Williamson, W. Va.; December 8, Columbus, Ohio; December 10, Logan, Ohio; December 11, Nelsonville, Ohio; December 12, New Lexington, Ohio; December 13, Cincinnati, Ohio; December 14, Wilmington, Ohio; December 15, Breiten, Ohio; December 23, Newark, N. J.

March engagements for the contralto include the following places: March 1, Havre de Grace, Md.; March 4,

Elyria, Ohio; March 8, Appleton, Wis.; March 10, Minneapolis (with Minneapolis Symphony Orchestra), Minn.; March 13, Camp Dix; March 15, Boston, Mass.; March 18, Williamson, N. Y.; March 19, Lotus, N. Y.; March 20, Geneseo, N. Y.; March 21, Warsaw, N. Y.; March 22, Hammondsport, N. Y.; March 25, Bath, N. Y.; March 26, Franklinville, N. Y.; March 27, Hamburg, N. Y.; March 28, Buffalo, N. Y.; March 29, N. Tonawanda, N. Y.; March 30, Boonville, N. Y.

April 1 will find Miss Morrisey appearing with the Chicago Lakeview Musical Club.

This is indeed a long trail of dates for Marie Morrisey, American contralto.

Music School Settlement "Festival Concert"

The "festival concert" of the Music School Settlement of New York, Arthur Farwell, director, which will take place at Carnegie Hall on Wednesday evening, March 6, is intended to place this unique institution in its entirety before the public for the first time in its twenty-four years of existence. The stage of Carnegie Hall will be greatly enlarged to hold seven hundred pupils, five hundred singing and two hundred playing in the assembled orchestras of the school. The senior and community orchestras will be led by Mr. Farwell in works of Tschaiakowsky, Beethoven and Grieg, and the junior and elementary orchestras will be heard in works of Haydn, Weber and Tschaiakowsky, under their respective leaders, Melzar Chaffee and Harriet Rosenthal. A new organization in the school, the "Vocal Ensemble," will sing the negro spiritual, "Listen to the Lambs," by the negro composer, Nathaniel Dett, under the leadership of Laura Elliot, head of the vocal department.

"Hosanna!" a new song for community singing, suggested by the eighteenth psalm, written and composed by Mr. Farwell and dedicated to the pupils of the Music School Settlement, will have its first hearing on this occasion. Three carols from his music for "The Evergreen Tree," a Christmas community masque by Percy MacKaye, which had a semi-private hearing at the MacDowell Club in December, will have their first public performance. Mr. Farwell will conduct his own songs. The program will include brief solos and ensembles representing the different departments of the school, although the event will not have the character of a pupils' recital, but of a large scale community concert.

A feature of the program will be community singing under the leadership of Harry Barnhart. Frederick Schlieder, organist, will assist. There will be lighting decorations by Claude Bragdon, designer of the lights for the Central Park "Song and Light" festivals. Admission prices are low, and the proceeds will be devoted to the work of the Music School Settlement.

Leon Rice a "Repeater"

Musically speaking, an artist's "proof of the pudding" is the return engagement. Leon Rice, the well known New York tenor, is almost in a class by himself in this respect. He has sung all over the country on his various tours and has an average of three return dates for every original concert. This record attests his popularity in no uncertain manner.

Last week Mr. Rice gave a recital of songs by living American composers in Johnstown, N. Y. (his second program there), and at the close, he was immediately engaged for another appearance next year. He featured the following song writers: Fay Foster, C. Whitney Coombs, Harriet Ware, Hallett Gilberté, Claude Warford, Ralph Cox, Jean Paul Kürsteiner, Harry Rowe Shelley, Earl Beatty, Lily Strickland, Alfred Wooler, John Prindle Scott, James MacDermid, James H. Rogers and Charles W. Cadman.

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A few notices of his recent appearances
in Havana

As Rodolfo in "La Bohème"

He is a tenor of exceptional merit. His voice, of exquisite quality, is pure and limpid. His singing is characterized by true emotional feeling. One spontaneous ovation followed another throughout the evening.—El Mundo, Havana, December 23, 1917.

Vogliotti's voice is distinguished for its quality, its range and its power, and his vocal work is of the best Italian school. He is a young artist with a brilliant future in his chosen field.—La Nacion, Havana, December 23, 1917.

As the Duke in "Rigoletto"

The audience, breaking out with extraordinary enthusiasm, demanded a repetition of the opening aria, "Questa o quella," and Bracale allowed Ferrer, the conductor, to break the "no encore" rule. So Vogliotti had to sing it again. In the second act he sang the "Parni veder le lacrime," which is generally omitted by tenors on account of its difficulties, difficulties conquered by Vogliotti with the greatest ease.

Address care of Musical Courier

WITH
New York Symphony Orchestra
WALTER DAMROSCH, Conductor
Carnegie Hall, N. Y., March 28th
in
BACH'S ST. MATTHEW
PASSION

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WITH
Boston Symphony Orchestra
DR. KARL MUCK, Conductor
Symphony Hall, Boston, March 26th
in
BACH'S ST. MATTHEW
PASSION

OTTO H. KAHN'S BROTHER SUMMONED TO BERLIN

Replaces the Late Philipp Scharwenka

News has reached the *MUSICAL COURIER* via Switzerland of the death of Professor Philipp Scharwenka, of the Hochschule der Musik, at Charlottenburg, Berlin. Dr. Robert Kahn, of Mannheim, a brother of Otto H. Kahn, the New York banker and chairman of the board of directors of the Metropolitan Opera Company, has been chosen to fill the chair of theory made vacant by his death.

The late Ludwig Philipp Scharwenka was born near Posen on February 16, 1847. His parents removed to Berlin in 1865 and his musical education was obtained there in Kullak's "Neue Akademie." On completing his course, he remained in the institution as teacher of theory, leaving in 1881 to teach composition at the newly opened conservatory of his brother Xaver, who survives him. When Xaver came to live in America in 1891, Philipp undertook the management of the institution with Hugo Goldschmidt. In 1880 he married Marianne Stresow, a violinist, who taught in the conservatory. He wrote many compositions, especially for the piano, and was an accomplished caricaturist as well.

"The Volunteers," New Sousa March

Lieut. John Philip Sousa, U. S. N. R. F., bandmaster and composer, whose martial airs have thrilled America for years, has written a new march, "The Volunteers," dedicated to Edward N. Hurley and the shipbuilders of the country.

A letter to Mr. Sousa, himself a Washingtonian and for many years the leader of the Marine Band, suggesting that a march to spur on the great drive for a shipbuilding reserve of 250,000 men would be a valuable contribution to the nation, brought this reply:

"Anything in the world to put more ships on the seas flying the Star Spangled Banner. It seems to me a march of a joyous nature would fit the situation better than one embodying the idea of barbaric splendor, and if I can think of something of a fitting character you shall have it."

Sousa will lead the combined bands of the Atlantic Fleet at the New York Hippodrome next Sunday night at a benefit to be given for the army and navy. As a feature of the evening he will play the new march, in which sirens, anvils and air riveters will be used.

Jamieson to Be Vancouver Critic

A large number of the musical leaders of Winnipeg, Canada, gathered in the Royal Alexandra Hotel one night recently to say goodbye to Mr. and Mrs. Rhynal Jamieson, who were leaving for Vancouver, where Mr. Jamieson will enter on his duties as musical and dramatic editor of the Sun. For the past five years Mr. Jamieson has been the dramatic critic on the Free Press at Winnipeg, and the staff marked their regret at his departure by gathering in force in the hotel earlier in the evening to say farewell. The later part of the affair was given up to the musical friends of the Jamiesons, who were profuse in their testimonials of congratulation and regret. Mr. Jamieson had exerted rare musical influence in Winnipeg.

The Leginska Divorce

Supplementing a short notice of the decision in the Leginska divorce proceedings which appeared in a recent number of the *MUSICAL COURIER*, he it stated for the sake of exactitude that the pianist was granted a divorce from her husband, Emerson Whithorne, the composer, on February 11, at Cleveland, by Judge Pearson, on the sole ground of wilful absence on the part of Mr. Whithorne, all other charges having been dropped by both parties. The exclusive custody of the son, Cedric, was awarded by Judge Pearson to Mr. Whithorne, with permission to Mme. Leginska to see him in Mr. Whithorne's presence or in the presence of someone whom he may appoint.

San Carlo Again in Pittsburgh

(By Telegram.)
Washington, D. C., March 5, 1918.

To the *Musical Courier*:

The San Carlo Grand Opera Company opened its second Pittsburgh engagement this season at the Alvin Theatre tonight with "La Gioconda" to a packed house. Capacity audiences are assured throughout the week. Mmes. Arden, de Mette, Melis, and Messrs. Salazar, Royer and de Biasi scored splendidly. Many curtain calls rewarded them. Hundreds of persons were turned away.

Anna Case for the Pictures

Anna Case, the beautiful American soprano, left New York last Saturday night for concert engagements in Sioux City, Ia., and Milwaukee, Wis. Returning, she will give a song recital in Manchester on March 12. These are Miss Case's last three dates for the next month, as her time will be occupied in making her first motion picture, which, it is expected, will be finished some time in April, when Miss Case will leave for another concert tour to include Toledo, Ohio; Lynn, Mass.; Columbus, Ohio; New Brunswick, N. J., and Bridgeport, Conn., as well as several May festivals.

Seidl with Metropolitan Musical Bureau

The *MUSICAL COURIER* learns that Toscha Seidl, the young Russian violinist who came to this country with his master, Leopold Auer, will be under the management of the Metropolitan Musical Bureau of New York for the season 1918-1919.

Mr. and Mrs. Bernstein Entertain

Mr. and Mrs. Eugene Bernstein gave a reception at their New York home on Sunday afternoon, March 3, in honor of Marquis and Marquise da Passano. Among the guests present were Enrico Caruso, Pasquale

Amato, Adamo Didur, Carl Jörn, Mme. Muzio, Claudia Muzio, Mr. Bellezzio, Mr. and Mrs. Leon Rothier, Mana Zucca, Zinovieff, Alexander Lambert, Mrs. S. Guggenheim, Mr. and Mrs. Ullman, Mrs. Hammer-slaugh, Mr. and Mrs. Arnold Volpe and many others. Their gifted little daughter, Constance Muriel Hope, sang a group of Mana Zucca's children songs, much to the delight of all those present. Carl Jörn, Eva Didur, Marquise da Passano and the Russian Trio also contributed to the musical program.

RED CROSS NETS \$11,500 FROM ONE MCCORMACK CONCERT

DeWolf Hopper Auctions McCormack Records—Tenor Himself Pays \$500 for One and Resells It

On Sunday evening, March 3, John McCormack gave in the Hippodrome at Cleveland one of the series of concerts which is to raise \$100,000 for the Red Cross. The attendance broke all records for Cleveland, some 5,100 people finding room to hear the famous Irish tenor, including 800 on the stage. The receipts from admissions amounted to something over \$8,000, another Cleveland record. A feature of the evening was the auctioning off of twenty-six signed McCormack records, which added nearly \$3,500 to the receipts, so that the total was about \$11,500.

DeWolf Hopper auctioned off the records. The lowest price paid was \$60 and the highest price \$575. McCormack himself bought one of the records for \$500 and gave it back to be sold over again.

McCormack donated his services, even to paying his own expenses. The Hippodrome theatre was donated for the occasion and the entire proceeds of the affair will be devoted to Red Cross work.

Russian Symphony for Richmond Festival

The Russian Symphony Orchestra, Modest Altschuler, conductor, will be the principal attraction at the Rich-

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mond (Va.) May Festival, which has been arranged this year to take place on April 29 and 30 and May 1, in order that the Wednesday Club may avail itself of the orchestra while on its Southern tour.

Another engagement made with the office of John W. Frothingham, Inc., calls for the appearance of Emma Roberts, contralto, on the opening night of the festival.

Constance Balfour Here

Constance Balfour, soprano, who is well and favorably known in English and South African cities, is now in the United States, her ultimate goal being New York, where she is booked for a number of important appearances this spring. At present she is delighting music lovers on the Pacific Coast with her art, and this week is soloist with the Los Angeles Symphony Orchestra.

Stracciari in New York

Riccardo Stracciari, the baritone, whose remarkable voice and art have made him one of the "aces" of the Chicago Opera Association's season, will appear at the great benefit concert to be given on March 12 at the Metropolitan Opera House, New York, for the War Savings Stamp campaign.

Mme. Monteux's Father Dead

Last week Mme. Pierre Monteux, wife of the Metropolitan Opera conductor, received word from Paris that her father, Philippe Benedictus, aged fifty-eight, had died suddenly. Mme. Monteux will sail shortly for France, on the Espagne, to visit her family and, later, to bring her daughter to America.

San Francisco Musicians Shot

Guido Tuzi, a member of the San Francisco Musicians' Union, shot and wounded three of his colleagues on February 26, because he became enraged at being expelled from the organization for not rising when "The Star Spangled Banner" was played. The wounded men were A. F. Less, F. Sciller and Herbert Schultz.

REVIVAL OF "L'AMORE DEI TRE RE"

Next Week's Repertoire

Montemezzi's "L'Amore dei tre Re," which has not been heard at the Metropolitan Opera House for three seasons, will be "revived" Thursday evening of next week with Mr. Caruso singing the role of Avito for the first time. Claudia Muzio, who has sung the role of Fiora at the Scala in Milan, will be heard here for the first time in this part. Amato will again be Manfredo, and Didur, Archibaldo. Others in the cast will be Mmes. Arden, Kanders, Roberson and Tiffany, and Messrs. Bada and Audisio. Moran-zoni will conduct.

Other operas next week will be as follows: Monday, "Thais," Farrar, Diaz, Whitehill, Monteux; Wednesday, "Saint Elizabeth," Easton, Matzenauer, Whitehill, Bodanzky; Friday afternoon, special matinee of "Madama Butterfly," special prices, Farrar, Fornia, Althouse, Chalmers, Papi; Friday evening, "Cavalleria Rusticana" and "Le Coq d'Or," the former with Easton, Perini, Mattfeld, Lazaro, Amato, Moranzoni, and the latter with Barrientos, Bras-lau and Sundelius, Diaz, Didur, Ruysdael singing and Galli, Smith, Bolm, Bonfiglio and Bartik, Monteux conducting; Saturday matinee, "Le Prophète," Mazenauer, Muzio, Caruso, Mardones, Rothier, Bodanzky; Saturday night, "The Barber of Seville," popular prices, Barrientos, Carpi, de Luca, de Seguro, Malatesta, Papi.

At the Sunday night concert, March 10, Mischa Elman will play. Eva Didur, the daughter of the well known Metropolitan Opera basso, and Jose Mardones will sing. Richard Hageman will direct the orchestra.

DETROIT HONORS GABRILOWITSCH STRIKINGLY

Audience of 3,000 Persons Rises in Tribute

At the final concert of the Detroit Orchestra for this season, the conductor and soloist was Ossip Gabrilowitsch, who served as an attraction that packed the big Armory to the doors, and whose audience "made the iron girders quake with the fury of its applause," as one local paper puts it. The same report has it that "a new method of expressing appreciation was hit upon with mob-spirit unanimity. When Ossip Gabrilowitsch, conductor and soloist, appeared for the third time in answer to the summons of clapping hands and stamping boots, after his fascinating rendition of the concerto, the audience rose to its feet—a tribute paid customarily to the flag or the national anthem, but seldom indeed to a virtuoso." There were 3,000 persons in the house and they remained standing for several minutes. The program was an all-Tschaikowsky one.

Concert for Benefit of Italian Refugees

A gala concert which is to be given under the auspices of the "Lega Navale Italiana" of New York, for the benefit of the Italian War Refugees of the Friuli, will take place at Aeolian Hall on Thursday evening, March 14.

The interesting feature of the concert will be the vocal and instrumental compositions of Chevalier lo Verde, which are to be given their first hearing in New York. The assisting artists are Hortense Dorvalle, dramatic soprano; Giuseppe Interrante, baritone; Rose Levison, pianist; Romeo Monetti, tenor; M. Mauro, organist; E. Muratori, accompanist, and the chorus of the Woman's Musical Alliance.

Mme. de Philippe to Sing for France

Mme. de Philippe has been secured by the commission recently sent here by the French Government for a benefit which will take place at the Waldorf-Astoria, New York, on Monday evening, March 10. France looks to us for aid in almost every way, and these concerts are for funds devoted to alleviating the intense sufferings of the wounded and their families. Mme. de Philippe is herself a Frenchwoman of charming personality, with a beautiful voice.

Quartet for the Richmond Festival

The Melody Club of Richmond, Va., has engaged a quartet of young American singers for its annual festival. The artists, who were booked through the Metropolitan Musical Bureau, are Nina Morgana, soprano; Helena Marsh, a young contralto who has been developed by Anna Case's teacher, Mme. Renard; Rafaelo Diaz and Thomas Chalmers, respectively tenor and baritone of the Metropolitan Opera Company.

Sandby in Recital, March 19

Herman Sandby, cellist, will be heard in recital at Aeolian Hall, New York, Tuesday evening, March 19, in a program of compositions by Valentin, Tschaikowsky, Sibelius, Rimsky-Korsakoff, César Cui, David Popper and some Scandinavian folksongs composed by Mr. Sandby himself.

Ilya Schkolnik, violinist, and Louis T. Grunberg, pianist, will assist.

Kilenyi's Compositions Played at Globe Concert

Edward Kilenyi, who has composed many compositions, has just written another, which is being played by many notable violinists. At the Globe concert on February 13, Nicholas Garagusi performed Mr. Kilenyi's impromptu variations, for violin and piano, with much success. The theme is an old English tune, which was found in a violin method of the year 1670.

American Friends of Musicians in France

A most unusual benefit concert will be given in Aeolian Hall, New York, Saturday afternoon, March 30, under the auspices of the American Friends of Musicians in France. Taking part in the program will be the Flonzaley Quartet, the Trio de Lutece, Helen Stanley, soprano; Jacques Thibaud, violinist, and Maurice Dumesnil, pianist.

Winifred Byrd Wins New York

Surely the mantle of Teresa Carreño has fallen on her pupil, Winifred Byrd, a youthful pianist, who was heard in piano recital yesterday afternoon. She is a youthful American and yet her mastery of Chopin indicates a musical insight beyond her years.—Robert Welsh, in the New York Evening Telegram, February 28th.

James Huneker, after listening to the filamentous diminuendi of Vladimir de Pachman on one occasion, was moved to celebrate him as "pachman the pianissimist." A similar description might appropriately be applied to some of Miss Byrd's playing.—W. J. Henderson, in the New York Sun.

Paderewski himself could not have tackled the Chopin sonata in B flat minor with more assurance and, at times, her dynamics were as thunderous as his.—Sylvester Rawling, in the New York Evening World.

WINIFRED BYRD SURPRISING AS PIANISTE

Tiny as Humming Bird and With Hands to Match, She Overcomes Handicap and Plays as One Who Aims to Do Composer Justice

BY MAX SMITH

Winifred Byrd fluttered into the musical arena yesterday afternoon, alighting safely on the stage of Aeolian Hall after one unfortunate postponement of her debut.

She is not a singer, however, as her name might suggest. Tiny as a humming bird, almost—figuratively speaking—she transmits her musical message to the world through the medium of that formidable instrument known as the grand piano.

Though elastic and supple, the hands of this courageous little woman are proportionate to her figure, and the limited span of her fingers, which probably cannot reach beyond the octave stretch, creates difficulties not easy to overcome. All the more, though, does Miss Byrd deserve admiration for what she has accomplished through energy, ambition and painstaking work in fighting against this handicap.

Yesterday Winifred Byrd played as one who was sincerely desirous to do justice to the composers on her program. She played correctly and with a simple straightforwardness that had no trace of affectation or sophisticated artifice.

No one could possibly have accused Miss Byrd of haste and carelessness. In fact, she went to the opposite extreme, playing with extraordinary deliberation and circumspection. Often there were slight pauses in the flow of the music under her hands, as if she were stopping for a brief moment to take breath and gather new energy for further effort.

Miss Byrd has an agreeable, sensitive and sympathetic touch in cantilena and phrases as one who has the true instincts of a musician.—*New York American, February 28th.*

Sylvester Rawling in the New York Evening World, February 28th, said:

Winifred Byrd, a young American pianist, made her debut at Aeolian Hall yesterday afternoon. She was one of Teresa Carreño's pupils. In fact, her introduction to the public was to have been made by that world famous artist when Death, the great leveller, intervened. Miss Byrd is to be congratulated first for her courage. From the beginning of her program she showed no sign of nervousness. Then she displayed a masculine energy in her playing that was a bit startling, coming as it did from such a frail looking little woman. Further there were indications that behind the actual product of yesterday there lay an intelligence and a comprehension that may, and should, carry her far.

Paderewski himself could not have tackled the Chopin sonata in B flat minor with more assurance and, at times, her dynamics were as thunderous as his. It will be a pleasure to watch her growth in artistry.

New York Herald, February 28th:

A beautiful tone, always musical and infinitely varied in coloring, is her best gift.

Henry T. Finck in the New York Post, February 28th, said:

She is already a remarkably clever player, and she is not afraid to tackle so emotional a work as Chopin's B flat minor sonata, with the funeral march and the "wind over the graves" finale. She played the Chopin A flat major etude and the D minor prelude brilliantly. She showed good taste in her choice of pieces by Grieg and Liszt. In the opening group of classical pieces she displayed commendable clarity, good phrasing, and a lovely tone. It was noticeable in the Mozart fantasia she played how Beethoven was influenced by it when he wrote his sonatas.



WINIFRED BYRD
Pianist

**IN DEBUT RECITAL AT AEOLIAN HALL,
FEBRUARY 27, 1918**

The Listener, New York Evening Sun, February 28th, said:

Good taste and delicacy characterized the piano recital which Winifred Byrd gave in Aeolian Hall yesterday afternoon; what vigor there was in her playing expressed itself in nice sharpness rather than in big breadths of feeling—and, for the matter of that, her program was not one to demand immensely more than she could bring to it with easy grace. Her chief piece was the B flat minor sonata of Chopin, with others of the same composer's shorter works preceding it. The rest of the program sloped away to the classicism of Mozart and Scarlatti on one side and to Grieg and MacDowell on the other, with the Liszt "Tarantella" ending the pleasant recital with a quickening show of technic.

MISS BYRD'S PIANO RECITAL PLEASING

BY W. J. HENDERSON

Winifred Byrd, pianist, entertained an audience of moderate size yesterday afternoon with a recital in Aeolian Hall. Miss Byrd's longest number was Chopin's B flat minor sonata, but there was a liberal provision of shorter pieces ranging all the way from a fantasia by Mozart to Liszt's "Venezia e Napoli."

James Huneker, after listening to the filamentous diminuendi of Vladimir de Pachman one occasion, was moved to celebrate him as "pachman the pianissimist." A similar description might appropriately be applied to some of Miss Byrd's playing. Her style was conspicuous for its delicacy and crispness. Through all her playing there ran evidence of taste. She received much genuine applause.—*The Sun, February 28th.*

Sigmund Spaeth in the New York Mail, February 28th, said:

The debutante is one of the few pupils of the late Teresa Carreño, and shows marked natural ability, in addition to the sound training which was to have been expected.

Although handicapped by very small hands, she conquers most of the technical difficulties of her instrument with surprising fluency, and her lightness of touch is always pleasing.

Journal of Commerce, February 28th:

There was another addition to the number of local professional pianists yesterday afternoon when Winifred Byrd gave her first New York recital in Aeolian Hall. Miss Byrd is an American pupil of Mme. Carreño, and her work shows the undeniable influence of a brilliant tutor.

As an executant, she is amply provided with a broad and finished technical equipment. As an interpreter, Miss Byrd has a highly developed dramatic appreciation, good judgment in the matter of phrasing and emphasis, and style that is uncommonly intimate and intensely musical. Moreover, she made no attempt at virtuosity, yet gave an exhibition that showed the confidence of a ripe musician whose every effort was prompted by the innate sense of a true poet and artist.

Her principal selection was Chopin's sonata in B flat minor. Her reading was marked by alluring tone quality, remarkable clarity and incisiveness and a firm and distinct rhythmic feeling. There were persuasive charm and a subtle beauty in the final movement, a veritable tone picture of "Wind Over the Graves."

Abundance of imagination, sentiment and emotion marked her interpretations of works by Mozart, Scarlatti, Schubert, Weber, Grieg, MacDowell, Liszt and the group by Chopin.

Pitts Sanborn in the New York Globe, February 28th, said:

Her touch is musical. She phrases delicately. Keeness of intelligence and refinement of feeling mark her performance. For such playing, legitimate and beautiful piano playing, there is a distinct and important place. But Miss Byrd's program yesterday was not, as a whole, calculated to show her abilities at her best. There is much music, some by Bach and some by contemporary composers, that calls for just what she could bring to it.

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Mason & Hamlin Piano Used

MUSICAL SEASON AT ROME CONTINUES AS ACTIVE AS EVER

German Music Rigorously Excluded, and Russian Also Taboo Now—A New Sgambati Symphony—Verdi's "Falstaff" the Feature of the Costanzi Opera Season—Boito Convalescing

Rome, Italy, February 3, 1918.

Music in Rome has not ceased on account of the war. The season began at the Augusteo brilliantly. Molinari, the popular Roman conductor, and organizer of these important concerts, inaugurated the season with a well chosen program, excluding, as well may be imagined, everything that could have the smallest tint of German. Ancient and modern Italian, French, Belgian, Norwegian and Finnish music (Russian is now also excluded) make up a varied and interesting program.

The inaugural concert began with a beautiful concerto for orchestra and strings by Vivaldi.

Giuseppe Kaschman, the veteran baritone, is all of seventy now, but still sings as many a young man would be happy to. Notwithstanding his German name, he is a most patriotic Italian, coming from Trieste. He sang two arias to great applause. Then came an oratorio, "Jephthe," by Carissimi, for soli and chorus, organ and string orchestra, transcribed by S. Falchi, former director of S. Cecilia. The music is absolutely lyric in style and very expressive, the fusion of the strings with the organ being particularly effective.

The program also had Elgar's "Symphonic Variations" for orchestra—well known to the public of the Augusteo, but always interesting—and "L'apprenti Sorcier," by Dukas.

New Sgambati Symphony

The second concert brought forth an important composition by Sgambati, his second symphony in E flat, in five movements. The composition has many beautiful pages, but altogether it is heavy and wants inspiration.

The following old exhumations were highly interesting and scored a vivid success, due greatly to the transcriptions of O. Respighi, one of Italy's most promising composers. They were:

Conte OrlandoMolinari Simone (1599), Baletto
GagliardaGallilei Vincenzo (155-)
VillanellaUnknown (end of XVIth Cent.)
Half Step and MasqueradeUnknown (end of XVIth Cent.)

The villanella was above all the most interesting and ob-

tained the greatest success. Pedrell's prologue to the trilogy "I Pirenei"—heard here before—did not wane on a second hearing.

A novelty by Alberto Gasco, critic of the Tribuna, was directed by Molinari, "Buffalmacco" introductions to the comic opera of that title, which the learned critic hopes to have ready by next season.

The Gui Concerts at the Augusteo

The composer himself directed, but his programs were not well chosen. The "Barber" and "Semiramide" symphonies, or rather overtures, of the first concert, and the "Nabucco" and "Vespri Siciliani" of the second, he could have saved himself the trouble of conducting and the public hearing. His own compositions passed as a success d'estrial. The Debussy numbers, "Le coin des enfants," was delightful and Gui quite entered into the spirit of these fresh, lively, living compositions.

The Jarnefeldt "Preludetto" was encored to the echo. The concerts this year will be fewer, Molinari going to London for the season to direct there concerts of Italian music exclusively.

Santa Cecilia has inaugurated the usual Friday concerts of modern music, thus giving a chance to all young composers.

Opera at the Costanzi

The season was to have opened with "Falstaff," but instead it opened far more modestly with little "Lodoletta." Why Mascagni should have allowed such a mediocre artist as is the great Bellincioni's daughter to sing the role in such an important opening is an enigma. The rest of the cast was good. The opera has already been discussed. The second opera was that eternal "Gioconda," with nothing extra to report of it. The third was "Bohème," in which that charming artist, Alice Zeppilli, again scored a triumph.

"Falstaff" finally came to light last night, a night memorable for the size and quality of the audience. What

can be said of the cast? Fair. The baritone was Bonini, a true artist with a fine sonorous voice and a fine conception of the part, though perhaps a little more life would have been preferable. The women were all very well cast and Dame Quickly found a fine interpreter in Mme. Sadun, who has a quick intelligence, fine stage presence and gorgeous low notes. Altogether this opera will have many repetitions. Panizza conducted well, but a little more vivacity would have been advisable.

A Course of Lectures

The Ladies' Lyceum has inaugurated a course of musically illustrated lectures. There are to be nine in Italian and two in French, as follows:

ProfusionProf. F. Forrefranca
La Musica LiturgicaBaron Kanzler
La Musica SacraBaron Kanzler
Il MelodrammaD. Alaleona
I ClavicembalistiProf. A. Bonaventura
I Maestri del LintoProf. A. Bonaventura
La Musica TinfonicaProf. A. Casella
La Musica Vocale da CameraProf. I. Pizzetti
I Canti popolariProfessoressa E. Levy
Lully et l'Opera française au XVII siècleDr. Henry Prunières
L'école Musicale française contemporaineDr. Henry Prunières

Geny Sadero and the Soldiers

This artist makes a specialty of singing folklore and popular songs for the amusement of the soldiers now, but later will make a tour of the world with these songs, which are characteristic of each province of Italy. Some are sentimental, some quaint, some spicy, some comic, some grotesque. She is a fine musician, accompanying herself. Most of these songs she has arranged herself. Her voice is very sweet and expressive. She has given one hundred and thirty entertainments, and has now a new repertoire of which she gave a very interesting and successful exposition at the Ladies' Lyceum, which for the occasion was crowded with the best musical public.

Notes

At the next concert at the Augusteo, Domenico Alaleona, one of S. Cecilia's most promising young composers, teacher of composition and lecturer on the history of music, will conduct some of his own works, besides an interesting program.

Count Luigi Primoli will resume his Monday afternoon musicale on February 4.

Arrigo Boito, the librettist and composer, after a very long and serious illness, seems to be recovering.

D. PATTISON.



MURATORE AT HOME.

The above pictures, taken in the sumptuous apartments of Lucien Muratore and Lina Cavalieri-Muratore at the Hotel Ansonia, New York, during the stay of the Chicago Opera Association in the metropolis, show (1) the artist looking over new compositions by Raoul Laparra, the famous composer; (2) Mme. Cavalieri-Muratore is seen at the piano ready to accompany her husband as he sings these songs; (3) Muratore listens to his wife sing a few of the songs; (4) the great French actor-tenor plays the music himself; (5) he watches his wife go through a rehearsal of "Gismonda," in which role she will be featured by the Famous Players; the film, which is to be made this month, will enlist a cast which includes many of the favorite artists of the screen; (6) he writes poetry to music by Jack Pintel.

Impressions Made at her First New York Recital, Aeolian Hall, February 25, 1918

"A young singer of individual charm and of even rarer quality, which is cheerfulness"

Evening World, Feb. 26, 1918:

"Out of the West almost unheralded there came to us yesterday afternoon in recital at Aeolian Hall, Kathleen Hart Bibb. Young, pretty, holding with both hands a tiny nosegay in a cup of lace, she might have stepped out of Watteau canvas as she entered upon the stage, then she sang. She disclosed a voice of such freshness, purity, flexibility and compass that one only could wonder why she had not been heard here before. In the midway of a season that often has been a Desert of Sahara, to one music reviewer at least, she proved a veritable oasis."

New York Evening Mail, Feb. 26, 1918:

"It is pleasant to turn to the simplicity and sincerity of the song recital given by Kathleen Hart Bibb. What at first seems a slight affectation of style, turns out eventually to be a real ingenuousness, particularly charming in the interpretation of lighter English songs."

New York Tribune, Feb. 26, 1918:

"Mrs. Kathleen Hart Bibb, who gave a song recital yesterday afternoon, at Aeolian Hall, is a young artist who ought to have a future. She possesses a voice of lovely quality, intelligence and taste."

New York Times, Feb. 26, 1918:

"Mrs. Bibb is a young singer of individual charm and of an even rarer quality, which is cheerfulness, as shown at this matinee in delightful old French and English ballads."



KATHLEEN HART BIBB
Soprano

KATHLEEN H. BIBB GIVES SONG RECITAL

New York Sun, Feb. 26, 1918:

"Mrs. Bibb had prepared a pleasant program beginning with the customary group of old airs which she sang with delightful facility. Mrs. Bibb's interpretive skill was at its best in numbers calling for child-like ingenuousness or playful gayety. In these she moved her hearers to lively applause."

New York Herald, Feb. 26, 1918:

"At her first recital here, Mme. Kathleen Hart Bibb, an American soprano, gave pleasure to her audience in Aeolian Hall, yesterday afternoon. She displayed a flexible voice, but she was at her best in cheerful, sentimental songs, like the Old English 'Have You Seen But a White Lily Grow.'"

The Globe and Commercial Advertiser, Feb. 26, 1918:

"Mrs. Bibb made a charming picture in her quaint gown that might have come out of a page in Godey's Ladies' Book. Her program was made up of songs from the Italian, French and English, all of which she sang in a most attractive and agreeable fashion. She was delightfully arch in several of the songs and read Mrs. Meynell's 'Shepherdess' to Edward Horsmann's setting, with tenderness and understanding."

Brooklyn Eagle, Feb. 26, 1918:

"Mrs. Bibb is the possessor of a soprano of lovely clear beauty. Her diction is clear. She is at her best in interpretations of those songs that call for freshness and sentiment rather than for the deeper emotional qualities."

SIMPLE SINGING CHARMS KATHLEEN BIBB'S HEARERS

New York World, Feb. 26, 1918:

"It is not often that New York is treated to charmingly simple singing wherein the vocalist has also freshness of voice and good diction, but such was the sum of Kathleen Hart Bibb's accomplishment yesterday afternoon in Aeolian Hall."

"Her interpretations were those of an intelligent musician of aristocratic taste, for hers is a personality."

New York Evening Sun, Feb. 26, 1918:

"Her program was a pleasant one and gave much delight to those who heard it. Her style was at its best in the older songs, sung with exquisiteness and spirit, and there was a charming personality behind her happier moments."

"Back of all her vocal qualities, shines intelligence"—Sylvester Rawling in Evening World

Management: DANIEL MAYER, Times Building, New York

CONCERTS IN GREATER NEW YORK

TUESDAY, FEBRUARY 26

Frieda Hempel, Soprano

A very unconventional program was that given by Frieda Hempel at her Carnegie Hall recital on Tuesday afternoon, February 26, and the popular soprano attracted a very large body of listeners who showed demonstrative delight over everything the favorite songstress offered them. Mme. Hempel always has been thoroughly at home in the recital field, which exhibits some of the finest qualities of her vocal and interpretative art. She was in rare voice on this occasion, and the result was an afternoon of unalloyed artistic delight. A romanza and cavatina from Verdi's "Otello" was delivered with unsurpassable distinction in style and purity of tone. Mendelssohn's "On Wings of Song," Tchaikowsky's "Cradle Song" and Rimsky-Korsakoff's "The Rose Has Charmed the Nightingale" made a deep impression what with the color charm and appealing lyricism imparted by Mme. Hempel.

The "Shadow Dance" from "Dinorah" served to remind the versatile singer's hearers that her earlier brilliant successes had been won as a coloratura soprano.

"The Herdsman" (as sung by Jenny Lind), Liza Lehmann's "Daddy's Sweetheart," Taubert's "Bird Song" and two Irish folk tunes ("I know Where I'm Going" and "I Know My Love") also aroused infectious enthusiasm. Bellini's "Qui la Voce," from "Puritani," resolved itself into a magnificent piece of singing virtuosity, done with smoothness, skill and dash. It inspired the audience to a climax of approbation and forced the obliging Mme. Hempel to add encores galore. She sang her songs in English, German, Italian and Russian, and in all of these languages and schools she showed equal facility, equal sympathy, equal mastery. She is one of the very great song interpreters of our day. Her list of added numbers included "The Last Rose of Summer," "Home, Sweet Home," "The Blue Danube," Schumann's "Nussbaum," Schubert's "Forelle," and the old folksong, "Schlaf, Kindlein, Schlaf."

Richard Hageman, with consummate musicianship and interpretative co-operation, furnished piano accompaniments that were memorable and elicited general admiration.

WEDNESDAY, FEBRUARY 27

Winifred Byrd, Pianist

In making her debut at Aeolian Hall on Wednesday afternoon, February 27, Winifred Byrd, the young American pianist, selected a program which, while distinctly unbackneyed, was well balanced and thoroughly interesting. Further, it was a short program—a very wise thing for a debutant—its entire execution occupying hardly an hour and a half. Miss Byrd played the following numbers: Fantaisie, Mozart; presto, Scarlatti; moment musicale, Schubert; "Moto Perpetuo," Weber; etude in A flat major, prelude in D minor; sonata in B flat minor, Chopin; nocturne, Grieg; tarantella ("Venezia e Napoli") Liszt.

Her piano study was done with the late Carl Baermann, of Boston, and afterward with the late Teresa Carreño.

Her playing is above all pianistic. She does not attempt effects which are not to be obtained on the piano, and in her interpretative work she avoids anything sensational or erratic, seeking out the musical contents of each number and doing her best to give it expression in a straightforward, honest and legitimate reading. Her technic is ample, and her musicianship much above the average.

Her interpretation of the opening Mozart fantasia was in the best classical style. In the same group the Scarlatti presto was delightfully done, and in the Weber "Moto Perpetuo" she emphasized the music which is in it instead of making it a mere pyrotechnical display, as do most pianists. The Grieg nocturne—how seldom one hears Grieg on a program nowadays, and how remarkable that this is so!—was perhaps the best single number of the afternoon. She finished with a competent performance of the Liszt tarantella, again emphasizing what music there is in it rather than making it a glittering show piece. An enthusiastic audience at the end compelled her to give three additional numbers, two of which were Olsen's "Butterfly" and a study by Baermann. Miss Byrd is a welcome addition to the ranks of pianists. Hers is a distinct musicianly note, and she should do well in her chosen field.

Philharmonic Society, Gates and Rosen

Lucy Gates, soprano, and Max Rosen, violinist, assisted the New York Philharmonic Society, Joseph Stransky, conductor, in affording a capacity Carnegie Hall audience much musical enjoyment at the final concert in the popular priced Evening Mail series. Wednesday evening, February 27. Deep attention, indicative of genuine pleasure, followed every number, both solo and ensemble.

Miss Gates should be gratified at the rounds of applause which rewarded her singing of the arias from "The Impresario," and "The Magic Flute," Mozart. Her excellent musicianship and fine vocal gifts warranted this hearty and sincere reception.

Max Rosen was heard in the Brahms violin concerto in D, which the magnetic young executant was thoroughly at home. He has a remarkably pure tone and most responsive technic. His work showed understanding, individuality, and delightfully youthful spirit yet consistent poise.

Schubert's "Unfinished" symphony, Beethoven's "Leonora," overture, No. 3 and the Grieg "Peer Gynt" suite were the orchestral offerings which Mr. Stransky directed with his usual skill.

THURSDAY, FEBRUARY 28

Maggie Teyte, Soprano

Thursday afternoon, a week ago, at Carnegie Hall, Maggie Teyte, the Irish opera and concert artist, made a welcome reappearance in New York in a recital of her own and filled the big auditorium with a devoted and most responsive audience. Miss Teyte started with Mozart's "Voi che Sapete," which she sang in classical style and with pure, well controlled voice, albeit her tempo was a trifle fast. Grétry's "Je crains de lui parler la nuit" and Scarlatti's "Le Violette" were lovely examples of the chastely classical mode of singing, with the added flavor of imagination and temperament.

A group of Debussy songs, "De Grève," "C'est l'extase," "Chevaux de Bois," "Receuillement" and "Fantoches," were marvels of interpretation. Miss Teyte put into her renderings a wide range of tonal shadings and an abundance of emotional tints, and the result was a series of bewilderingly effective performances. So must Debussy be sung, and no other way, with an art evident yet seemingly impersonal, with appeal direct and sensuous and yet subtle and evanescent. The audience gave the artist an ovation.

Bimboni's sentimental "Lo Fresco per lo sera," Sibella's lovely "Bocca Dolorosa," Schindler's rather conventional "La Colomba," and Parelli's equally commonplace "Invocazione a Venere," were lifted into significance by the finished art which Miss Teyte expended upon their production.

Borodin's "Dissonance," a great song, was delivered greatly. Gretchaninoff's "La Nuit," Stravinsky's "La Rosée sainte" (a tame number for an avowedly revolutionary

composer) and Poldowski's "Cortege," Carpenter's "To a Young Gentleman," Whitehorn's "City of Chow" and Frank Bibb's "A Sea Poem" formed the closing groups. The longer Miss Teyte sang the better her voice seemed to sound, the more voluminous, rich and intensive. She is a remarkably gifted and convincing singer of songs.

Walter Golde accompanied with more than conscientious correctness and at times seemed to be recitaling as vividly as the giver of the concert.

In the boxes, applauding with demonstrative and sincere vim, were Caruso, Mme. Sembrich, Anna Fitziu, Andres de Seguro and other well known singers.

National Opera Club

The February 28 meeting of the National Opera Club, Katharine Evans von Klenner, president, Waldorf-Astoria, New York, gave that lady opportunity for presiding with her usual dignity, introducing in happy manner her guests of honor, Dora de Philippe, of the Chicago Opera Company, and Robert Leonhardt, of the Metropolitan Opera Company. The special attraction of the evening was the singing of Mme. de Philippe; the audience was fairly enraptured with her. She possesses a voice of great purity and sweetness, and sang with beauty of style and charm, "Il est doux" (Massenet), and a group of songs from the old French, Zandonai and Georges. She was so heartily recalled after both appearances that she sang several encores, including "Love's in My Heart" and "Don't Come in, Sir, Please," by Cyril Scott. Corinne Wolerstein played capable accompaniments. The National Opera Club chorus, which has been under Romualdo Sapio's training since October, sang very well indeed. It is composed of youthful singers of both sexes and produces excellent tonal quality. "Va Pensiero" (Verdi) and "Song of the Bacchantes" (Gounod) were their numbers. Berenice Nettleton recited Charpentier's "Louise" and gave an excellent interpretation to the work, not an easy task. She was well supported by her pianist, Marion Fowler, who played the piano score skilfully, with equally good support in both dramatic and pathetic scenes.

The National Opera Club has already sent \$500 for war relief at home, and is now preparing a benefit for Italian war relief about the end of March.

Maruches-Whitney Joint Recital

Alix Young Maruches, violinist, and Myron Whitney, basso, gave a joint recital on Thursday afternoon, February 28, at the Punch and Judy Theatre, New York, before a fair sized and fashionable audience. An interesting program was rendered including several novelties by American and French composers.

Miss Maruches, who has heard previously in recital in New York about a year ago, played four Bach numbers, "Poème" (Chausson), nocturne (Sibelius—arranged by Press) and rondino (Smetana). She possesses a big vibrant tone of much purity, and plays with marked sincerity. Her performance created an excellent impression. Mr. Whitney suffered from a slight cold, which somewhat marred his lower tones. Despite this he sang his numbers artistically and intelligently and gained much well deserved applause. He was heard in German, French, Italian, Spanish and English songs. Ethel Cave Cole at the piano gave valuable assistance.

Elias Breeskin, Violinist

One of the largest audiences of the season filled Aeolian Hall, New York, on Thursday evening, February 28, to hear Elias Breeskin, the young violinist. His program was well chosen to display his powers. The principal selections were the "Devil's Trill" sonata (Tartini-Kreisler) and the Bach chaconne. Some of the lighter pieces included Albert Spalding's "Alabama," the Novacek "Moto Perpetuo" and Goldmark's "Call of the Plains," given for the first time.

Mr. Breeskin's playing showed a vast improvement since last season. His tone is bigger and of much beauty; his bowing is agile and graceful and his technic is good. Mr. Breeskin has a keen appreciation for the light and shade in coloring, without exaggerations, and his playing seemed to be clean and accurate. His audience was enthusiastic in their applause and he was obliged to give several encores.

Philharmonic Orchestra

On Thursday evening, March 7, and Friday afternoon, March 8, at Carnegie Hall, the Philharmonic Orchestra, with Josef Stransky conducting, presented a program of familiar Wagner numbers, and one or two not so familiar, such as the overture to that work of Wagner's youth, "Die Feen" and "Eine Faust Overture," a rare visitor to New York concert programs. Mr. Stransky brought out to the full the numerous beauties of the youthful overture.

The familiar numbers of the program, played so often and so effectively by the same band in the same hall, were the "March of the Knights of the Grail" and the "Good Friday Spell" from "Parsifal," "A Siegfried Idyll," "Entrance of the Gods into Walhalla," from "Das Rheingold," overture to "The Flying Dutchman," and the preludes to the third acts from both "Tannhäuser" and "Lohengrin."

FRIDAY, MARCH 1

Florence Nelson, Soprano

On Friday evening, March 1, Florence Nelson, lyric soprano, was heard in recital at Mehlis Hall, New York. Her voice is an excellent soprano, mellow and round. She rendered an entire program in a manner deserving of the applause she received. Many encores were necessary. Norman Winters, Miss Nelson's vocal instructor, was at

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NEW YORK AMERICAN.
"A baritone who possesses exceptional artistry and taste."

NEW YORK TRIBUNE.
"Voice of pleasant quality, which he used with taste."

NEW YORK WORLD.
"Taste in dynamics and a clear enunciation are two qualities in the singing of—"

NEW YORK SUN.
"He never forces it (his voice) and he uses it with much skill."

NEW YORK TIMES.
"A baritone of agreeable voice."

NEW YORK STAATS-ZEITUNG.
"Sympathetic high baritone . . . well trained . . . fine legato . . . never forced."

BROOKLYN EAGLE.
"Almost marvelous was his clear and intelligent interpretation."

NEW YORK GLOBE.
"Intelligent and good taste."

EVENING SUN.
"Mr. Grién's is a fine and pleasing voice."

NEW YORK MAIL.
"Enunciation is good and he entered intelligently into the spirit of his work—"

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the piano and according to the showing she made Miss Nelson is in the hands of a most capable teacher.

SATURDAY, MARCH 2

Max Rosen, Violinist

That exceptionally gifted young violin virtuoso, Max Rosen, created a veritable sensation at his recital in Carnegie Hall, on Saturday afternoon, March 2, when he attracted an audience of enormous size. Young Rosen was in fine form, and played unusually well.

The opening number was César Franck's sonata for violin and piano, done by Max Rosen and Oliver Denton. This sonata has figured on many programs during the season, but the writer was never before so impressed with its beauties as at this concert. The work received an admirable and musicianly reading at the hands of these two artists. Lalo's "Symphonie Espagnole" followed, and was read by young Rosen with that mastery of technique, tonal beauty and sincerity which invariably characterized his work. A group of four smaller numbers, consisting of romance, Auer, caprice, No. 13, Paganini-Kreisler; berceuse, Tor Aulin, and Hungarian dance, No. 1, Brahms-Joachim, won the admiration of the vast assemblage.

A brilliant performance of Wieniawski's "Faust" fantasia closed the program. So great was the applause after this number that Mr. Rosen was obliged to respond to six insistent encores, and were it not for the fact that the lights were turned out, he would have been obliged to give more.

Israel Joseph was an admirable accompanist.

Marie Sundelius, Soprano

Marie Sundelius, soprano of the Metropolitan Opera Company, gave a delightful recital at the Horace Mann Auditorium, Columbia University, New York, on Saturday evening, March 2. Mme. Sundelius looked like a bit of spring in her charming gown of green and gold. Her winsome personality and lovely voice have evidently made her a favorite with this audience, which gave her a warm greeting.

Opening the program she sang "Ah, Lo So," from the "Magic Flute" (Mozart), which showed well her exquisite high notes and pianissimos. Then came "So Sweet Is She" (Old English), "I Know Where I'm Going" (Old Irish), and "Shepherd, Thy Demeanor Vary" (Old English). The delicious humor of the Irish song made it an immediate favorite, and like the whole group it received warm applause.

A group of French songs followed: "C'est l'extase langoureuse" (Debussy), "Il neige" (Bemberg), "Après un

Rêve" (Fauré), "Mimi Pinson" (Couquard), and "Depuis le jour," from "Louise" (Charpentier). It was necessary to repeat "Il Neige" and the song from "Louise," sung with fine sincerity and dramatic fervor, awoke a perfect storm of applause, necessitating an immediate encore.

"Pierrot" (Dagmar de C. Rybner), which began the third division of the program, was of special beauty, both the song itself and the interpretation. "The Dove and the Lily" (Burleigh), "Fairy Pipers" (Brewer), "Indian Lullaby" (Carl Busch), and "Love's Paradise" (Mary H. Brown), followed. "Fairy Pipers" also had to be repeated, and "Love's Paradise" brought another big outburst of approval, in response to which Mme. Sundelius sang in her own inimitable manner "No, John, No," which won another recall.

Peterson-Berger's "Titania" and three Grieg songs, "A Dream," "Good Morning" and "Tak For Dit Rad," sung with great beauty of voice and fitting interpretations, closed a program of varied interest. An final encore the soprano sang a brilliant waltz song.

Mary Capewell at the piano furnished accompaniments whose incisive rhythms and intuitive accord with the singer's interpretations were noteworthy. Twice Mme. Sundelius shared the applause with the accompanist.

Russian Symphony; Willem Willeke, Soloist

The Russian Symphony program at Carnegie Hall, Saturday evening, March 2, began with the third part of the Gliere symphony, "Ilia Murometz," heard here for the first time; next came Willem Willeke, cellist, playing a concerto by Jeral, with cadenza by himself; then followed Glazounoff's romantic suite, "The Middle Ages," another suite, "Christmas Eve," arranged from the Rimsky-Korsakoff opera of that name; and "Easter Feast in Russia," by Rachmaninoff, adapted for orchestra by Modest Altschuler. The Russian Symphony Orchestra programs are, as a rule, of much interest, but on this occasion there was a monotony of color and mood about the whole program which made it less interesting than usual.

Gliere is not one of the Russians who stimulates. The movement from his new symphony is agreeable music, well orchestrated and agreeably harmonized, but it is not a work of importance nor does it do any more than correspond to the accepted Russian formulas. The same might be said of the Glazounoff suite, which showed little individuality of invention on the composer's part; nor was the Rimsky-Korsakoff music by any means as good as the suite from the "Le Coq d'Or," which was heard at the last concert. The Rachmaninoff number, "Easter Feast in Russia," in Altschuler's arrangement, was dignified and impressive. The orchestra played well throughout the evening.

Willem Willeke is a fine cellist, and he put some of his best playing into the Jeral concerto. It is a noteworthy addition to the limited number of concertos available for the cello. It is not epochmaking music—one hardly demands that of a cello concerto—but it is good music, well made, most effective for the instrument and agreeable

to hear. Mr. Willeke did his best by it and there was no point which was lost, a fact recognized by the audience, which applauded him heartily.

New York Mozart Society; Alice Nielsen, Soloist

Alice Nielsen, soprano, furnished the program for the New York Mozart Society musicale, Saturday afternoon, March 2, Hotel Astor, New York. The charming soprano was in fine voice, its lovely quality and her captivating delivery being greatly enjoyed by a large audience. She displayed all her customary art in vocalization and variety in interpretation. These were Miss Nielsen's programmed numbers, all of which were applauded to the echo:

Aria, "Deh vieni non tardar," from "Nozze de Figaro" (Mozart), Miss Nielsen; "The Lark Now Leaves Its Wat'ry Nest" (Parker), "But Lately in Dance" (Arensky), "The Weathercock" (Lehman), "Under the Greenwood Tree" (Buzzi-Peccia), Miss Nielsen; "Swing Low, Sweet Chariot," "Deep River," "By an' By" (Burleigh), Miss Nielsen; "Le Papillon" (Fourdrain), "Si mes vers avaient des ailes" (Hahn), "Pourquoi rester seulette" (Saint-Saëns), "Ouvre tes yeux bleus" (Massenet).

Dr. Frances Thornton gave a short history of the society, in which she paid especial tribute to the untiring zeal and resourcefulness of Mrs. Noble McConnell, president. She outlined also in brief the good work of the East Side Clinic and touched upon the activities of the Mozart Red Cross Auxiliary 136. The day took on an additional festive character in recognition of the birthday anniversary of the president of these organizations. Mrs. McConnell was showered with floral tributes, brought to the platform to the orchestral accompaniment of "The Flower Song" (Lange), and she thanked the members for their gifts with her customary wit and adaptable remarks.

Mrs. John Francis Yawger, president of the New York City Federation of Women's Clubs and an honorary member of the board of directors of the society, led in giving the pledge of allegiance.

For the April evening concert of the New York Mozart Society, Enrico Caruso and Claire Lillian Peteler are to be the soloists.

Pescia-Roxas Joint Recital

Olga Carrara Pescia, soprano, and Rita D'Asco Roxas, mezzo-soprano, gave a joint recital at Aeolian Hall, on Saturday evening, March 2, before a large and fashionable audience. They were assisted by E. Burtis Squire, baritone; Franc Boccafusco, tenor, and Francesco Longo, pianist.

Mme. Carrara Pescia, who has been heard in New York before, when her artistic singing won recognition from the press and public, was the recipient of much enthusiastic applause. She was in excellent voice and sang her numbers with beautiful tonal coloring and intelligence. She performed groups in Italian, French and English. Mme. D'Asco Roxas charmed her audience with Italian, French and English groups of songs. Mme. Pescia and

(Continued on page 25.)

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MAX ROSEN'S DEBUT IS GREAT SUCCESS

Romantic Playing of Young American Violinist Delights Audience

"Rosen's playing is replete with a quality which in most of the other virtuoso's playing is sorely missed; it is utterly human. While Heifetz might be termed the super-violinist of the mind, Rosen is a player-from-the-heart. Feeling is there, and with it the promise of truly great musicianship. Rosen's tone is infinitely sweet. It was heard to the greatest advantage in the adagio, which was almost sung rather than played."—Philadelphia Evening Telegraph.

ROSEN, SEASON'S 2nd NEW VIOLINIST, HEARD

Young Artist Plays with Abundant Energy and Faultless Technique. Tone is Pleasing. Work is Vibrant with Emotion.

"For the second time this season Philadelphia music lovers had the opportunity to hear a new violinist of unusual talent. Rosen's tone is pleasing and it is colorful at all times. He plays with an abundance of nervous energy. His work is stimulating and vibrant with emotion."—Philadelphia North American.

YOUNG VIOLINIST CHARMS ORCHESTRA CONCERT AUDIENCE

"Yesterday's aspirant for musical honors, Max Rosen, exhibits the most distinguished trait of the Auer pupils, decided individuality, a cultivation of his own type of talent. Rosen is a strikingly interesting and poetical looking boy who plays with a great deal of charm. His tone is musical and sensitive, while he has unbounded capacity for expressive and enjoyable playing."—Philadelphia Record.

"Mr. Rosen made a very favorable impression. He has temperament and zeal and evidently the sincere disposition to make the most of his natural endowment. His technique is adroit and the bow command is sure. The extraordinary difficulties in the score of the concerto were surmounted with a remarkable agility. The adagio was played with a beautiful purity of tone and the cadenza at the end of the first movement was executed with feeling and precision at once."—Philadelphia Public Ledger.

"His tone is almost ineffably pure and sweet, and in cantabile passages there is a singing quality and a poetic idealization of the music that prove entirely cultivating. The cadenza was beautifully played, and afterwards there were many moments that seemed to show real inspiration. It was violin playing that charmed and brought to the boyish, modest young artist a tribute of well-deserved appreciation."—Philadelphia Evening Bulletin.

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Aeolian Hall, New York



AMERICAN OPERA LIKE DOMESTIC GOWN—SAYS ANNA FITZIU

American Soprano Also Blames Poor Libretto for Lukewarm Reception of "Azora"—To Sing Interesting New Roles with Chicago Association Next Season—Discusses Organization's New York Season—Mary Garden and Marriage

Several days after Anna Fitziu's only New York appearance in Henry Hadley's "Azora," which was given its premier in this city by the Chicago Opera Association, a MUSICAL COURIER representative sought the singer at the Hotel Majestic.

Arriving at the door of Miss Fitziu's suite in answer to a knock, a shrill, uncanny voice cried out, "Come in quick and close the door." Then there followed a piercing laugh, which was hushed by a gentler voice, later proving to be Miss Fitziu. The owner of the "cackle" was none other than "Pietro," the Spanish poll parrot, who is the singer's greatest mascot.

"You remember, don't you, that I am a firm believer in luck?" laughed Miss Fitziu. "So I gladly welcome every mascot. Pietro was presented to me in Havana last season and he seems to have increased my good fortune considerably. I was engaged for seven appearances with Canpanini's company in Chicago, but had thirteen in all. Thirteen and not seven, as you might suppose, is my lucky number. Incidentally, the polly was given to me on the 13th of the month!"

"Your season in Chicago was most gratifying, wasn't it?" asked the writer.

"Yes, indeed. You know I sang in 'Faust,' which was the vehicle for my Chicago debut; also in 'Bohème,' 'Pagliacci,' 'Azora' and 'Tosca.' Next season, in addition to those operas, I expect to appear in 'Don Carlos,' the two 'Manons'—Massenet and Puccini—'Louise' and 'Cleopatra.'"

Next Hadley's "Azora" was discussed and the writer learned Miss Fitziu's impressions of just why the American opera didn't go so well. She said:

"The music is wonderful and I think Mr. Hadley is a genius, but the trouble seemed to be with the libretto. Why was an Indian story selected? There are so many other lovely works. Take Longfellow's 'Evangeline,' even that might have been better. At least, something of the sort is newer. The libretto need not necessarily be an American story. In fact, stories of the Orient and Europe possess a greater appeal for the American public. Didn't Bizet go to Spain for his 'Carmen'? And Verdi used Egypt for his 'Aida.' Yes, it is that mystery of the strange lands that holds the interest. I know that when I read a novel I much prefer the European setting. "Another thing that might be responsible for the opera's lukewarm reception! An American opera at the present time is like a gorgeous frock made in America. Before one knows that it is not imported it is envied, but as soon as its wearer tells her friend that Mm. So-and-So, of New York, made it the envy not only dies quickly but the value of the frock diminishes.

Gained Experience with Bracale

"It was quite the same way with the value of the Bracale Opera Company, when it first started its seasons. I received an offer to appear with the organization and my friends said: 'Who ever heard of it? What good can it do you? You'd better wait!' I needed experience, though, and where was I to get it? I decided, against all opposition, to go and I will never regret doing so. The

experience was more than valuable. Others in the company at the same time were Stracciari and Crimi, the highly successful baritone and tenor of the Chicago Opera Association. I was reengaged for next season, too!"

"Are you going?" asked the writer.

"No, I think not. My season has been a very hard one and I am going to spend the next summer, resting up and learning the several new operas in which I will appear again next season with that company."

In touching on the company's New York season, the soprano said that in every respect it had been considered successful.

"Why, the people were thrilled even before they got inside of the theatre," said Miss Fitziu. "How? 'Take the evening Galli-Curci appeared in 'Traviata'! There were 3,000 people turned away. And when the doors were opened the mob rushed in with such force that women fainted and lost their hats, while the thirty policemen assigned to take care of the crowd were as helpless as



ANNA FITZIU.
As Isabeau in Mascagni's opera of that name, a role which she sang successfully in Mexico.

babies, under the sway of the human wave. The chief of police afterward admitted that he had never known of such an experience. You see, all that aroused enthusiasm, even before one of the singer's magnificent notes was heard."

Admires Mary Garden

Any one who believes that professional jealousy exists between every artist in a company is mistaken. At least after having heard Anna Fitziu's exalted opinion of Mary Garden, for one, the thought would vanish.

"She is wonderful!" exclaimed the singer. "There is nothing more lovely than Garden's 'Thais'! It afforded me such extreme joy. After I first met her, I could not keep myself from telling her how wonderful she was. She was in return very charming and sweet and gave me lots of valuable advice. There have been so many varied opinions of her, but I found Mary Garden to be a woman of strong likes and dislikes."

The next point in the turn of conversation concerned marriage for an artist and its hindrance to the artistic career.

Marriage Remedy for Shattered Career

"Marriage," said Miss Fitziu with all seriousness, "is a good thing for the woman whose career has been a failure. It helps her to forget her disappointments. For the

woman without a career, on the other hand, it is the only thing! All young girls think that they must marry one day. For myself, I have learned one funny thing. I could never marry a singer, perhaps, another musician," she laughed merrily, "even an oboe player. The artist, with me, has no halo on his head. If one were to stand in the wings and watch them come off, they'd understand what I mean. Instead of a glamorous creature, you will see a perspiring, grease painted person, who has worked with all his body and soul to bring a laugh or a tear.

"Then, again, the business man never makes a good husband. Why? He doesn't understand his wife nor her art. But when two congenial people marry, I do believe in a little separation now and then, to bring them closer. It is a good thing for both—the change!"

"I think, without a doubt, that the American woman holds her husband longer, because, for one important reason, she knows how to keep up her youthful appearance and trim figure. With the Italian wife, she thinks it her duty to get fat. Her husband will not love her unless she tips the scales at over two hundred. The average Italian husband—I am speaking of the middle class—looks upon his wife merely to mend his clothes, raise the children and cook his meals. When there is company, the humble Italian wife sits in her little corner and does not leave it unless she is asked to do something. Oh, no, the husband likes that type. He doesn't like a woman of intelligence. So it is with the German frau. The French and Spanish are like the American woman—chic, charming and man's equal. Suffrage in this country has added the final touch to that qualification."

Miss Fitziu has a personality that makes her immediately liked by everyone who comes into contact with her. She bubbles over with enthusiasm when chatting about the things that interest her. Of these there are many. When she is not working on her repertoire or filling concert engagements between her operatic seasons, she is claimed by her host of friends in New York.

"My friends," she says, "are my greatest jewels!" which is saying a great deal, because Miss Fitziu has a very valuable and handsome collection of jewels, many of which have been presented to her by people as a token of their appreciation of her art. J. V.

Hartridge Whipp Pleases in Baltimore Recital

Hartridge Whipp, a young baritone from the Pacific Coast, who recently had a successful New York debut, gave an interesting recital on February 20 in the music room of the Arundell Club, Baltimore, Md., where he was sympathetically received by a very large audience. It was a little unfortunate that the first local appearance of this interesting artist was made in so small a hall, for he has a voice of unusual power and virility, which he always uses with skill. His accompaniments were played most sympathetically by Leonora Fisher Whipp. The Baltimore press stated that the two selections from Mendelssohn's "Elijah" were sung with authority that evinced familiarity with that type of music. Later, he sang the exquisite "Vision Fugitive," from Massenet's "Hérodiade." A number of carefully chosen modern English songs, among them "The Relief," by A. Walter Kramer, concluded the program.

New York Chamber Music Society Program

On Monday evening, March 11, the New York Chamber Music Society of piano, string and wind instruments of which Carolyn Beebe is director, will hold its third concert of this, its third, season at Aeolian Hall, New York. The program consists of the Beethoven quintet in E flat major for piano, oboe, clarinet, French horn and bassoon; the Mason pastorale in D major for piano, violin and clarinet; the Emmanuel Moor suite in A major for flute, clarinet, oboe, bassoon, French horn, two violins, viola, cello and double bass; and Theodore Dubois' quintet in F major for piano, violin, oboe, viola and cello. This will be the first hearing in New York of the Dubois work.

Dora Gibson Sings at Schwab Musicale

Charles Schwab, who is widely known in the musical world as the man through whose generosity and intelligent aid the success of the Bach festivals, held annually in Bethlehem, Pa., is largely due, gave a delightful musicale at his beautiful New York home on Riverside drive, on Sunday, February 24. The singer was Dora Gibson, the English soprano who is rapidly establishing herself in America as an artist of very fine attainments. Among her numbers was the familiar "Vissi d'arte" from "Tosca," which she sang by request, and Tosti's "Goodbye." Miss Gibson and Mrs. Simon Baruch were also the guests of Mr. Schwab at tea.

Dr. Lulek Again with Cincinnati Orchestra

Dr. Fery Lulek, the Bohemian baritone, was soloist with the Cincinnati Symphony Orchestra in Oxford, Ohio, on Thursday evening, February 28. Henry Hadley conducted the orchestra on this occasion. Doctor Lulek's voice is particularly pleasing with orchestral accompaniment, and he has been complimented for unbackneyed and interesting choice of selections. His concerts for next season are being booked by Winton and Livingston, New York.

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What the Daily Press Said of HENRI VERBRUGGHEN'S

Conducting of the Beethoven Concert at Carnegie Hall, Feb 21, 1918

HENRI VERBRUGGHEN CONDUCTS RUSSIAN SYMPHONY ORCHESTRA.

Henri Verbruggen yesterday afternoon in Carnegie Hall conducted the Russian Symphony Orchestra in a special Beethoven program that included the third "Leonore" overture, the "Eroica" symphony, and the symphony in C minor. Mr. Verbruggen comes here with a considerable European reputation. He has conducted special Beethoven festivals in London, in 1914 and 1915, and is at the present time the director of the National Conservatory of New South Wales. There has been much written about his conducting of Beethoven, but after all the proof of the conducting is in the hearing.

His reading of the Beethoven masterpieces was marked by clarity, style and rare regard for the display of the delicacies of nuance and shading; yet it was a reading surcharged with spirit. Mr. Verbruggen regards as essential many a phrase that under another conductor is passed over without special emphasis, but it cannot be said that he ever allows this regard for the little things to overshadow the main outlines of the whole design. He is indeed a very able conductor, and it is to be hoped that his duties in the Antipodes will not be so arduous as to prevent his returning again as a guest conductor.—*Brooklyn Eagle*, February 22, 1918.

NEW CONDUCTOR PLAYS BEETHOVEN. Henri Verbruggen Gives Distinctive Reading of Three Classics at Carnegie Hall. HE IS WELL RECEIVED.

Henri Verbruggen, the Anglo-Belgian conductor who had charge of the Beethoven Festival in London in 1914, gave his first readings of Beethoven in this country yesterday at Carnegie Hall. Modest Altschuler lent him the Russian Symphony Orchestra for the occasion.

The distinction of his conducting does not lie in the fact that he gives Beethoven "free" interpretation, but that he presents a detailed and energetic reading, something that does not often fall to the lot of a "routine classic" like the fifth symphony.

Anyway, his work never even approaches the stiff or the bombastic, something that frequently happens to Beethoven in other hands. On the contrary, it is dramatic, colorful and dynamic.

The "Leonore" overture, No. 3, was particularly well done yesterday, and the "Eroica" was given a very fine performance. The large audience was unusually enthusiastic and accorded Mr. Verbruggen a most cordial reception.—*New York Morning Telegraph*, February 22, 1918.

HENRI VERBRUGGHEN SHOWS MERITS AS LEADER.

About 2,000 persons went to Carnegie Hall yesterday afternoon to hear a program exclusively Beethoven interpreted by the Russian Symphony Orchestra under the leadership of Henri Verbruggen. He is a Belgian, reputedly a specialist in this composer's works, their readings and the arrangement of balance among the various sections of the orchestra.

The salient features in Mr. Verbruggen's endeavors were his attainment and preservation of the classic breadth required for Beethoven; the equalized subordination of accompanying parts to the instruments carrying the themes, and smoothness and rhythm and nuance.

The total accomplishment of the afternoon was interesting and gained a musical respect that creates the desire to hear Mr. Verbruggen again.—*New York World*, February 22, 1918.

VERBRUGGHEN'S DEBUT.

For Verbruggen, however, the music of Beethoven is, more than anything else, a treasure store of subtleties so precious in the extreme that the baton of the conductor cannot overlook or slight a single one of them without destroying the charm and purpose of the entire work. He searches out all the hidden beauties of the work and reveals them as clearly and as gracefully and as completely to the ear of the audience as the mechanical and musical efficiency of his orchestra permits. In this connection it must be stated to his further credit that there were moments in the middle of the third movement of the fifth symphony yesterday when he made the players produce a tonal quality as fluent and as transparent as the Boston Symphony at its best.

—*New York Times*, February 22, 1918.

Henri Verbruggen directed the Russian Symphony Orchestra in a Beethoven program at Carnegie Hall yesterday. By the mastery of his interpretation, the Belgian composer showed himself to be fully the specialist in Beethoven that he is reputed to be.—*Brooklyn Times*, February 22, 1918.

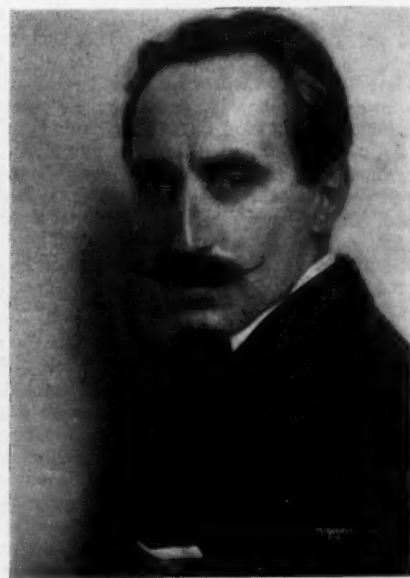


PHOTO BY MISHKIN

A DAY OF BEETHOVEN MUSIC, WITH CORDIAL RECEPTION TO A EUROPEAN CONDUCTOR OF NOTE.

It was worth while sitting through two symphonies and an overture conducted yesterday afternoon at Carnegie Hall by Henri Verbruggen, an Anglo-Belgian musician, who has come to our shores with an acknowledged European reputation as a master of the baton.

And, indeed, he is a master. Much can be written of his intimate and authoritative reading of the scores, of his accurate and sensitive shading of every phrase, without losing sight of the fact that these are but minor, less significant material from which a more stupendous superstructure is wrought, and of the sharp, incisive sweep of his right arm that carried the climaxes to magic heights and challenged the mettle of the instrumentalists.

Suffice to say then, that Verbruggen knows his Beethoven—knows him very well, indeed, and that he can handle an orchestra in a masterly fashion.

A large and attentive audience that included many of the distinguished members of the city's musical colony gave the newcomer a warm and cordial welcome.—*Max Endicoff*, *New York Call*, February 22, 1918.

Mr. Verbruggen is a Beethoven specialist—London knows him well as such—and being here, it is said, for only one concert, he naturally chose the big and familiar things of his favorite master.

It was vitalizing, effective conducting, whatever the theories of the conductor, invariably judicious, in the right way reverent. I have rarely heard the scherzo of the "Eroica" symphony played with such good effect. To the last measures of the andante of the fifth symphony he gave a rare imaginative appeal, and I do not recall a performance of the finale of that work which seemed so justly conceived as to detail, relief, perspective and climactic power. There are all too few conductors in America of anything approaching Mr. Verbruggen's evident ability.—*New York Evening Globe*, February 22, 1918.

In command of the somewhat augmented Russian Symphony Orchestra, the Anglo-Belgian visitor proved himself not merely a remarkable musical theorist, but a practical conductor of the first rank.

Yesterday's performance of the third "Leonore" overture was a stirring one, with many an interesting detail not usually emphasized. By his minute division of instruments and painstaking analysis of the score, Mr. Verbruggen achieves a rare finesse of expression, not artificially applied, but thoroughly legitimate in the light of the directions supplied by Beethoven himself for the performance of his later works.

The "Eroica" and C minor symphonies were also presented in a new and attractive light. Altogether yesterday's concert was a significant event of the musical season, and causes regret that Mr. Verbruggen is only a temporary visitor in America.—*Sigmund Spaeth*, *New York Evening Mail*, February 22, 1918.

Mr. Verbruggen is one of the free armed type of conductors. A rather small well set up man of picturesque appearance, his arm goes straight above his head, comes all the way down, and swings full length to either side in a manner that commands whole hearted playing from the instruments in front of him. It was a big, strong, decisive method of conducting, sure of itself and its judgments, best of course in forte passages, and yet far from tramping on the softer and more delicate ones.

Of course, it was Beethoven, his specialty, and Beethoven only, in which he was heard; and yet what's a greater test? Moreover, he succeeded with variety, despite the one composer. It was very evident that the large audience which heard him liked and, better still, respected, his interpretations. They were of a sort that conquer respect and do not have to plead for its surrender.—*New York Evening Sun*, February 22, 1918.

A new conductor was revealed to us yesterday. Henri Verbruggen, director of the State Conservatory of Music, Sydney, N. S. W., Australia, by courtesy of Modest Altschuler led the Russian Symphony Orchestra at Carnegie Hall yesterday afternoon in an all-Beethoven program. Mr. Verbruggen, himself a small, spare, keen-visaged man, who had found time for only four rehearsals, proved himself a master conductor. Mr. Altschuler, I am sure, would be the first to acknowledge the unusual effect which Mr. Verbruggen produced from Mr. Altschuler's familiar instrument.

In the "Leonore" overture, for instance, points of beauty were developed that might make Dr. Karl Muck, with his Boston Symphony Orchestra, perhaps the finest in the world, sit up and take notice. The two symphonies also were exploited superbly. The man and the occasion were worthy of appreciation. The visitor from the Antipodes is welcome.—*New York Evening World*, February 22, 1918.

VERBRUGGHEN MASTERLY AS CONDUCTOR.

Belgian Leads Russian Symphony Orchestra Through Beethoven Program in Authoritative Manner That Wins Big Audience. Mr. Verbruggen has long been identified with British musical affairs and, according to report, has devoted himself largely to compositions by Beethoven. It was in a program limited to works by that master that the eminent visitor made his appeal yesterday. From the instant he ascended the platform, shook his lionine head and his baton for the opening note, it was evident to the large audience that the conductor was a man possessing tremendous vigor, quick sympathy and warm dramatic feeling. His interpretations were charged with spirit, proper restraint and serene beauty, as the music demanded.

One noticed with satisfaction his nice handling of important and subsidiary themes in the symphonies. Each dominating phrase was raised above the framework of the accompanying instruments, but only sufficiently to reveal it and still maintain an artistic proportion. The conductor's indications to each instrumentalist were unmistakable and the response was immediate and effective.

As a result of his authoritative and artistic direction, Mr. Verbruggen obtained a remarkable performance which seemed to spring directly from the spirit of the compositions.—*New York American*, February 22, 1918.

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THE MUSICAL COURIER EXTRA

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It is understood that the New York season of the Chicago Opera Association next year will be six weeks instead of four, as this year.

It would never do for a violinist to have two strings to his bow: he wants about a hundred horse hairs. What the horse has to say about it is, of course, another tail.

In the windy month of March Bach, Bruneau, Dudley Buck, Chopin, D'Indy, Leoncavallo, Rachmaninoff, Rimsky-Korsakoff, Smetana, were born; and Beethoven, Berlioz, Cherubini, Nicolai, Reincke, died. And yet they call John Philip Sousa the March King!

At the next May Festival, to be given in Music Hall, Cincinnati, beginning May 7, the following soloists will be heard: Florence Hinkle, Mabel Garrison, Margaret Matzenauer, Merle Alcock, Evan Williams, Lambert Murphy, Clarence Whitehill and Reinald Werrenrath. The organist will be Adolph H. Staderman. It is also understood that one or two more distinguished soloists will be added to the above list. In the official preliminary announcement issued last week it is stated that whatever surplus there is will be divided equally between the American Red Cross and the Y. M. C. A. war funds.

Senator Robinson has introduced a bill in Washington making bandmasters in the army second lieutenants. Musicians and others interested in music should write to their Senators urging the immediate passage of this bill. It would help immeasurably by constituting the entering wedge for band reorganization. Wallace Goodrich, the organist and conductor, heads a committee from the Fostick Commission that is meeting in Washington this week to take up the whole matter of music in the army. It is understood that Frank Damrosch and Arthur Clappé were to be present. It is to be hoped that they do not block a really progressive policy and suggest reactionary methods, or that if they have practical modern ideas, the other members do not begin to object on general principles and start the

personal wrangles heretofore customary on such occasions. Let the Robinson bill be passed at once and the arguing be done afterward.

One thing that the war has done for America in a musical way is to send over here to us some of the most famous European pedagogues in order to study with whom it always hitherto has been necessary to visit Europe. Only a few months ago the veteran Paris vocal teacher, Jean Criticos, established himself in New York, and now, almost across the way from him, we have Leopold Auer.

New York will have its annual opportunity of listening to the Philharmonic Orchestra and its splendid leader, Leopold Stokowski, when the Society of the Friends of Music brings the organization here on the afternoon of March 27 at Carnegie Hall. The Bach concerto for three pianos which, as performed by Olga Samarooff, Harold Bauer, and Ossip Gabrilowitsch, was one of the principal features of this year's musical season in Philadelphia, will be on the program. Mr. Bauer and Mr. Gabrilowitsch will also play a Mozart concerto for two pianos. The balance of the program has a Lully suite for orchestra and a Bach flute concerto, played by Mr. Maquarrie.

Will the public taste not be a little lowered during all these many months of war entertainments? Some writers fear that we shall not get back to our pre-war standard till long after the present generation is gone. Why worry about it? Our soldier boys must have entertainment, and their entertainment must be of a kind to take their minds off the serious work of fighting. Their welfare must come first even if our concert programs are debased for half a century. But why must our tastes be lowered? We shall wait and see before we conclude that the war is doing us musical harm. There may be less money for luxuries. We doubt if there is less good taste.

Again Galli-Curci demonstrated at her Carnegie Hall recital of last Monday afternoon that she is not only an operatic expert, decked in the tricks and graces of the lyric stage. Without wearing opera costume, without an orchestra for support, without a character to impersonate, this phenomenally fine and phenomenally successful artist sang songs, and did them with so much soul, charm, vocal finish, intelligence and musicianship that nothing was left for the most capacious critic except to surrender and acknowledge Mme. Galli-Curci's claim to be something infinitely more significant than a coloratura specialist, and one fortunate enough to have been launched under sensational circumstances. The legend that hers is only a "fluke" triumph now may be laid away for all time.

A prominent band leader in the army compliments the MUSICAL COURIER on its recent editorial about the army bands. He says, however, that it will be necessary for the Federation of Musicians and the association of piano manufacturers and other prominent musical organizations to get together in order to obtain the proper reforms at headquarters. The writer says that not long ago he had one of the best bands in the army, but recently a new adjutant appeared in camp who did not care particularly about music, and he immediately reduced the band to thirty men, and put them to work in stables, kitchen, and hospital. He allowed two hours for individual practice and rehearsals. As the band in question was composed entirely of young men with very little ensemble experience, it needed from four to five hours' hard work a day in order to keep in anything like good playing condition. A two-hour band rehearsal every morning, one hour of individual practice on scales under the eyes of a non-com, two hours of sectional rehearsals by the leader and non-coms, and one hour of individual study of difficult passage work in the various pieces in the repertoire, was the schedule of preparation. "We could play," says the leader of that band, "and we did things like 'Les Preludes,' the slow movement from Tchaikowsky's fifth symphony, the last two movements from his sixth symphony, and many well known overtures of the higher class. But we cannot do that now. We have to play the simplest kind of stuff, and we do not do that well. Our work is ragged; it sounds like many of the other bands. Formerly we had an individual tone. Now we are just a band." Of course, in war time bandmen should not object to doing their duty as soldiers,

but it seems not unreasonable to suppose, with our correspondent, that "If they want soldiers, let them have soldiers. If they want a band, let them have a band that will do nothing but musical duty."

Through the purchase of stock and a parterre box from George Henry Warren, Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, has become a stockholder in the Metropolitan Opera and Real Estate Company, which owns the opera house. The price reported to have been paid by Mr. Kahn was \$200,000. The New York Herald comments: "It is said that he has placed his new box at the disposal of members of the French and British embassies and of the consulates of those countries in New York for certain nights each week. Members of the British and French High Commissions frequently have watched performances from the box for the last month, and leading officers in the armies of those countries have appeared there. Gaston Liebert, Consul General for France, and his daughters also have used No. 14 from time to time."

The charitable movements which have taken form in America within the last year looking to the aid of French professional musicians are most praiseworthy in their purposes and commendable for their accomplishments. Money amounting to thousands of dollars has been collected and raised by concerts and is being sent steadily to France. The only point which we would make is to ask whether or not more would be accomplished by united effort than is being done now. The L'Union des Arts and the newly formed American Friends of Musicians in France are excellent organizations, and both are working toward the same end; but would not this end be attained much more surely and readily if these two societies—and any other organized effort that may be making—were combined to form one strong organization?

GOINGS ON IN IRELAND

In a recent newspaper from the other side of the Atlantic we discovered the following news item:

Miss May Gilmour was remanded for three months, bail being allowed, on promising to pay for the damage done to Rashark (County Antrim) Parish Church, three windows of which, it was alleged, she had smashed with stones because she was prevented from playing the organ during the harvest festival. It was stated that while attempting to force her way into the church she kicked the warden and threatened to smash every window in the building.

One of our seven poets found in this brief paragraph the same inspiration that Browning once got from a scrap of paper he picked up in Florence. He—not Browning—calls his poem "The Ballad of Rashark." This is it:

'Twas May in Ireland; the birds
Were singing songs devoid of words,
And bright the sun, and green the grass,
And every lad had found his lass,
And all the bells of Rashark rang:
Ding dong, ding dong—a merry clang.

But May—another May—a woman
Of temper that was purely human,
Would mingle with no merry throng,
Or dance a jig or sing a song.
She left her organ in the lurch
And kicked the warden in his church.
She lost her fugue and dropped her hymn
And clean forgot the cherubim
And seraphim and every saint;
Her soul was full of earthly taint.
The rage that in her heart did rankle
Made May display an active ankle.
Her foot flew out and kicked the warden,
Who ne'er before had thus been warred on.
Said he: "This merry month of May
Is warmer than a summer day.
Your feet are handy at the pedal;
In man's affair they should not meddle."

Then May grew more and more incensed;
Her main performance then commenced.
She seized a rock ('twas not a sham)
And threw it through the window. Slam!
It smashed the glass and broke the sash,
May may be called unduly rash.
The warden and the curate ran
To get police with horse and van.
To their dismay May made the threat
To finish all the windows yet.
They took her up and called her down
And locked her in outside the town.
And May was fined for being found
Disorganized on holy ground.

'Twas May in Ireland; the birds
Were jargoning in foreign words,
And bright the sun and green the grass,
And every lad had found his lass.
But May—the other May in Rashark—
Was fined for going on a smash lark.

VARIATIONS

By the Editor-in-Chief

A Rift in the Lute

In the New York Mail, of February 22, 1918, H. L. Mencken, fascinating writer and daring iconoclast, takes a fling at certain pet delusions in music, and starts by pointing out that art is not a reflection of nature.

Do you remember when Oscar Wilde said that whenever he looked at a particularly fine scene of a certain kind, he was tempted to exclaim "What a perfect Corot!" Mencken tells us that in music the sounds in a Beethoven symphony, even the "Pastoral," are infinitely more orderly, varied and beautiful than those of the woods. The best flute is immeasurably better than the best soprano; the worst violoncello is miles above the worst tenor. The artist, Mencken sums up, is a sort of impassioned proofreader, blue penciling the lapsus calami of the Creator.

One never hears a perfect orchestral performance, pleads Mencken, for in an orchestra of eighty men "there is inevitably at least one man with a sore thumb, or sluggish kidneys, or katzenjammer, or a virago wife—and one is enough. His malaise not only dogs direct damage; it also radiates a poison which infects the whole band. The result is that a performance of a masterwork, even by an orchestra purged of its more obvious drunkards and diabetics, is always imperfect and not infrequently takes on the character of downright sabotage."

Most of us desire personality to enter into a performance, and we usually argue that without personality the interpretations of the artists would resolve themselves into endless mechanical sameness, and there would be no reason for listening to players and singers and arguing about them. We always believed about concerts as Mark Twain believed about horse races—"they are caused by a difference of opinion."

Personality, claims Mencken, does not help music; it hinders it. It is a rival to the composer. Where a beautiful singer comes on, two shows go on at once, the music show and the sex show.

Opera, in the Mencken opinion, "to a genuine musician, must inevitably appear tawdry, and obnoxious." Some musicians, he continues, prefer to hear "The Walküre's Ride" in the concert hall, rather than to experience it in the opera house; "with a posse of fat beldames throwing themselves about the stage, it can only produce the effect of a dose of ipecacuanha. The person who actually delights in such obscene spectacles is a person who delights in plush furniture."

When Mencken asserts that the majority of listeners at the Opera do not know how many sharps there are in the C major scale, he strikes upon ground that has been covered many times in the MUSICAL COURIER. Most of the opera patrons do not even go to hear singing; they go to see Caruso, or Galli-Curci, or Muratore, or Farrar, or Garden. René Devries had a friend who applauded a tenor warmly because that worthy was reported to receive \$1,000 per night. When informed after the first act that the \$1,000 man was not in the cast but was being represented by an understudy summoned at the last moment and not mentioned in the program, the applauder said, "Well, I thought all the time that fellow was being paid too much," and moved his hands no more that evening.

Sensations versus Art

Hear Mencken, on the average opera goers: "They esteem a performance not in proportion as true music is on tap, but in proportion as the display of notorious characters on the stage is copious, and the exhibition of wealth in the boxes lavish. . . . Heaven, to such music lovers, visualizes itself as an opera house with forty-eight Carusos, each with forty-eight press agents."

Wagner and Strauss are dismissed by Mencken as men who mixed their musical talent with good showmanship. Lacking Wagner's touch of the quack, such men as Beethoven, Schubert, Schumann, Brahms, Bach, Haydn, Handel, failed to produce a successful opera; most of them didn't even try. "Imagine Brahms writing for the diamond horse-shoe. Or Bach! Or Haydn!"

All of which is true; but so long as concerts and opera are made a matter of public performance, and not a private rite for the enjoyment of true believers, the circus element is bound to predominate. Once let our daily press sniff "human interest" in

the performers and the proceedings generally, and that is the end of their dignity and legitimacy. Prima donnas fall into the habit not of striving ever to produce art, but of attempting continually to "make the front page." Several of them have admitted to us that such is their laudable endeavor.

"Why do you blame us?" a charming singing lady exclaimed not long ago to the writer of these lines; "before I came to sing in America, I did not know such an expression as the 'front page.' I never had seen my picture in a daily paper, although I had sung everywhere in Europe. I never had been interviewed, never had been solicited to give a testimonial for a perfume, corset, or throat lozenge. Now all is different. I am spoiled. Who spoiled me? America and American daily papers. Do I like it? Yes. It is flattering and—profitable."

About Auer

Alexander Bloch, the violinist, contributes to the Evening Post, March 2, a very fascinating piece of writing about Leopold Auer, which is of interest in connection with the recent Arthur M. Abell article in the MUSICAL COURIER, treating of the celebrated violin pedagogue as a virtuoso earlier in his career. An amusing anecdote in the Bloch sketch is the attached:

Like most great men, there was a time in his career when he was not appreciated. He tells a most amusing story of one of his first tours. He was at the time traveling with Carlotta Patti, Popper, the famous cellist, and the pianist, Willmiers. The party was under the management of Ullman—an American, by the way, the first to use American advertising methods in musical affairs in Europe. Before Patti's appearance, Auer played the variations from the Kreutzer sonata. On one occasion, feeling a trifle indisposed, he asked to be excused on the plea that he could not do himself justice. The manager seemed greatly surprised that the young violinist should lay such stress on the artistic value of his performance. "Do you imagine you are here to entertain the public?" he exclaimed. "It makes very little difference how you play. Your purpose is simply to fill in the time until Patti comes on with her aria."

In the Sunday Sun of March 3, Willis Steell also has an interview with the prince of violin pedagogues, and the veteran tells that Joachim gave him a letter to Brahms. Auer went to him and says of his intercourse with the then comparatively young and practically unknown composer: "I failed to recognize his talent." We expected Auer to say to the Sun man: "The moment I came into the presence of the master I sensed his greatness. There was something about his Jovian brow, leonine head, Olympic eyes, and Bolsheviki whiskers, which made me feel immediately that here was a man among men, etc." Auer must be a peculiar cuss. We should like to meet him.

American Stadt Theatres

At a recent gathering for the purpose of discussing ways and means to bring about commonwealth opera for New York—Oscar Hammerstein, Otto Kahn, and Cleofonte Campanini were not present—Eleanora de Cisneros, the American singer, expressed her ideas pointedly and practically, and they were so good that she was asked to put them in the form of an article for The Billboard (February 23, 1918).

Mme. de Cisneros asks why it is that so many German cities have municipal opera and inquires pithily whether Mannheim, Frankfurt, Düsseldorf, Cologne, or Kiel, are superior in cultural, educational, and artistic impulses, to Philadelphia, Pittsburgh, Washington, Cincinnati, or other cities in the United States. No, they are not, says the Madam, and "yet we welcome to our bosom, musically speaking, most any singer who comes labeled as the principal singer of the Stadt Theatre of any of the foreign cities named." She castigates Boston as it deserves, in this fashion:

Take the city of Boston. It has a superb orchestra; it has splendid choral societies; it has a fine auditorium; it has a distinguished social element, and it has a vast public that has applauded every musical stranger of merit that has come to its doors. There is no reason in the world why such a city should not have a community opera of as great excellence as the Imperial Opera House in Vienna or the Royal Opera in Berlin. The same applies to Philadelphia, Pittsburgh, Cincinnati, Minneapolis, Denver, Salt Lake City, San Francisco, and there are many of the less important cities that could support the same thing. There is absolutely no reason why the Boston Symphony Orchestra and its distinguished conductor, whoever he may be, should not play and direct operatic performances without any loss to their artistic dignity any more than Gustav Mahler and the wonderful orchestra of the Vienna Hof-

Opera or Richard Strauss in Berlin conduct and play for the opera in these cities, and thereby bring them to world-fame prominence.

How to Do It

The way to make the start, says Eleanora de Cisneros, is to find in the various cities, a number of well known people, socially and intellectually, who would support, by their presence and encouragement, a local season of opera. Make the local orchestra the musical pivot of this season, get a local chorus, have the musical director form a repertoire of a stipulated number of desired operas. Have them thoroughly rehearsed by orchestra and chorus. Let the minor roles be sung by local singers, possibly students in the conservatories of the city. The costumes and scenery should be made by the firms doing business in this same city. The theatre to employ machinists and electricians living in the city.

"In that way," Mme. de Cisneros sums up, "you have an immense amount of money being expended for the benefit of the local inhabitants. Here you have the foundation of a community institution, the benefits of which return directly to the city and its people, and there is to my mind no community that would not encourage and support such an institution. The only luxury necessary is the artists, and, with the enormous number of foreigners who flock yearly to our shores and the very important item of the American singers who would be only too glad to have an opportunity of singing in their own country, there would be no dearth of talent."

Even Caruso, Galli-Curci, Muratore, Farrar, Garden, and the host of other great singers, would, according to Mme. de Cisneros' way of thinking, be delighted to give "guest" performances at such American local Operas, just as they do gladly in Europe. She discusses also the question of admission rates, and does not believe in the scale of "from \$1.50 to \$6, plus the speculator." Make the galleries cheap, the stalls moderate, the boxes expensive—as the fashionable element, too, is necessary, to make opera generally popular—and before all things, is Mme. de Cisneros' parting injunction, make the performances good.

If there are persons who believe we are not musical enough to have Stadt Theatres, let him pack his duds, preparatory to an enforced vacation in the internment camp.

The Ticket Terrorists

Why is a man called a "speculator" who, in partnership with the box office, offers for sale tickets which the public is eager to have and charges for them any exorbitant price he is able to secure from the too eager purchaser?

There is not much speculation in such a proceeding, especially as the box office takes back at the regular rate all the tickets not sold by its highwayman and blackjacking lobby partners.

The whole system is loathsome and despicable, and especially so in a country which is setting out to make the world safe for democracy. There is no question that the citizens are against ticket speculation and speculators. Legislation has been directed against the practice in New York City. Why does it endure? What is the secret of its strength and persistence?

Well Met Hale

History repeats itself also in music. In March, 1810, according to Philip Hale, we find Cambini and Garaudé, of the Tablettes de Polymnie, Paris, "alarmed by the 'astonishing success' of Beethoven's works, which were 'a danger to musical art; the contagion of Germanic harmony has reached the present school of composition formed at the Conservatoire. It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart.'" The writers had in mind principally the first symphony of Beethoven!

In the Hale program book (No. 15) of the Boston Symphony concerts, that ever arresting writer quotes also some potent passages about Brahms, which reveal that genius not at all as the modest, retiring, and taciturn hermit, as he has been pictured to us as a rule. W. Beatty-Kingston, "a keen observer and judge of men," met Brahms in Viennese society, and Hale quotes the Englishman as describing Brahms to be imperious, restrained from self assertion by no reluctance to wound his neighbor's sensibilities, a social despot among people of average brains and courage, having a rough side to his tongue, and unscrupulous in the use of it; domineering, loud, dictatorial, "a little too obviously penetrated with a sense of his surpassing greatness, violently intolerant of opinions differing from his own, curiously blunt of speech and 'burschikos' (a Ger-

man adjective comprehensively descriptive of the roughness characterizing University manners throughout the Fatherland), taking keen delight in highly-salted 'after dinner stories,' of which he was an ever ready narrator, at once boisterous and untutored." When he was allowed to have his own way he was delightful; "when any other lion shared the social throne with him, Brahms became actually rude."

Lots in a Name

We are in receipt of the attached, from a gentleman who used to wear a Vandyke beard, has changed it recently to a small goatee, and whose initials are H. O. O.:

DEAR VARIATIONS: Thanks for that delightful paragraph about Jascha Spiering, Sascha Spalding, Toscha Pilzer, and Mischa Brown, in last week's issue. I wonder how many of us stop to think how ridiculous it would be if all our great artists should turn to such nick-names as the Russian young men use, which of course are the diminutives of their real appellations—like Willie for William. Therefore, if Jake Heifetz, Mike Elman, Tony Seidl, and Al Jacobson—for these are the literal translations of the professional first names of these violinists—why not Hen Caruso, Bertie Spalding, Teddy Spiering, Dicky Straccari, Katie Parlow, Wallie Rothwell, Iggy Paderewski, Jack Powell, Joe de Luca, Mag Matzenauer, Art Bodanzky, etc., ad infinitum? Music, they say, is an intimate art, so why not have intimate artists?

Yours for intimacy,
EDDY MOLOGY.

Versatile Wagner

We are not the only one who receives picturesque correspondence. Read this note kindly loaned by Charles L. Wagner, for the edification of MUSICAL COURIER readers:

Meyersdale, Pa., February 25, 1918.

DEAR SIR—Please let me know if you will teach me to be an actress and sing. I am eighteen years old and love to learn papa says that I have a good voice to learn to sing, please manager let me know the terms I wish you would answer perhaps you would like to see my picture first if so let me know

Your truly,

MISS JENNIE VITIELLO,
105 Chestnut St.,
Meyersdale, Pa.

1512 Birchwood Ave.,
Chicago, Ill., January 10, 1918.

MESSRS.—Could you tell me Mr. John McCormack's range in voice?—is high C his limit? Is his record songs at universal pitch or concert pitch? What sort of method did Sabbatini, Mr. McCormack's teacher, follow? Surely it was the right way, whatever that is.

Yours truly,

E. B. FIELDING.

Musical Militarism

Max Bruch, in the *Tägliche Rundschau* (Berlin) of recent date: "The Liverpool members of the committee controlling the Philharmonic there which I conducted for three years, were sleek. They made no secret of their hatred of the 'damned Germans.' The English choristers were plebeian, obstinate as mules, and very difficult to manage. The public was jewelled, hypocritical, and displayed an immeasurable depth of envy of the Germans."

Sir Charles Stanford, in *London Musical News*, of recent date: "Your committee men at Liverpool may have been 'sleek,' because they possessed that virtue which stands next to godliness, and with that you had little or no active sympathy. Your audience may have been 'jewelled,' but most probably with German gems. Your choristers may have been 'plebeian,' for does not the incomparable choral singing of the north come from the people and from that democratic class which you despise (and fear), and which is of that very type which is British in sympathy to the core? You mistook thoroughbreds for 'mules,' because you possessed neither the tact nor the manners to drive them; and your orchestra did not, any more than they, relish being apostrophised by your patrician tongue as 'verdammtes Horn-vieh.' They found you out, and let you know it. Your betters in the art of conducting, Hallé and Richter, who knew their worth and took their measure, had a far different story to tell."

Variationettes

An artilleryman writes: "My neighbor in the trenches, a French composer, ran over the top with me. As the enemy machine guns sputtered their uncanny music, rising to a crescendo that climaxed in a high, shrill, steady tone, my musical companion muttered to himself 'B flat, B flat.' I took the hint and fell flat on my chest. Being somewhat of a musician myself, I yelled at him 'B flat yourself, and C sharp.' He did so. We were the only survivors of twenty-two men from our section of trench."

Last Sunday's first public program of the American Music Optimists, optimistic though it was, included no "Spring Song." Any one who writes a

"Spring Song" during these melancholy days of war must be a person of queer lack of imagination and feeling.

The Ampico piano is performing this week here at the Rialto movie theatre. It is fitting that where actors act without voices, a piano performs without a player.

In front of us, at the wonderfully interesting and instructive Carnegie Hall recital of Maggie Teyte, sat an elderly dame, with a large, much beplumed hat, a showily jeweled lorgnette, all pervading perfume, and the habit of whispering unceasingly to her neighbor. We wondered what message the chatty and odoriferous person was receiving, when Maggie sang at her these stanzas from Debussy's "C'est l'extase languoureuse":

'Tis a languorous trance,
An amorous weariness,
Shiverings of the forest,
Embraced by the breezes,
A choir of small voices
Among the gray branches.
A delicate murmur,
Purling and whispering,
Like the soft call
Of the grass, gently stirred.

It was at an orchestral performance given by an American orchestra—anonymous for the purposes of this anecdote. A visiting virtuoso was asked by the conductor, "Did we do Haydn's 'Surprise' symphony well?" "Oh, yes," was the reply, "and the greatest surprise to me was to hear your concertmaster play in tune for once."

The luring ladies of opera were out in force last week what with the Princess in "Marouf," Manon in "Manon Lescaut," Lola in "Cavalleria," the Queen in "Le Coq d'Or," Delilah, Carmen, and Aida. A delectable septet.

Echoes of the Galli-Curci successes in America must have reached Italy. At any rate, there were cables in our dailies recently telling how Tetrizzini had sung somewhere or other over there and stirred the multitude to cataclysmic frenzy with the unblemished beauty of her voice and the undimmed sparkle of her coloratura pyrotechnics. Students of operatic chess know how to gauge these games by cable.

The New York Herald adds a chapter to the comment of other sopranos on the Galli-Curci triumphs. Mme. Barrientos, in talking to the Herald, says with admirable skillfulness: "There is plenty of room for both of us. I don't feel badly about her success. It puzzles me a little. I don't quite understand it, because she has not been very successful in Europe. For myself, it is just the same one place as another. I have as much fame in Milan, Madrid and Paris as I have in New York, perhaps even more. But Mme. Galli-Curci is famous only in America, so I don't envy her at all." Mme. Galli-Curci must feel particularly sad about her lack of success in Milan. Sometimes they pay as much as \$300 per night there for a single singer.

Recently a correspondent asked in our "Bureau of Information" department whether the cello "should be played like a cello, or like a violin, à la Casals?" We believe that the big brother to the fiddle should sing in a deeper and more manly voice than the little fellow. Here comes the Herald, however, and exclaims enthusiastically after the Casals recital of last week: "He achieved remarkable cantilena effects with a tone that rivaled the violin."

Wantonly we used to poke fun at the American composer every spring and advise him to go to Florida for a vacation during that changeable period. Times have changed. Now we know two American composers who are at Palm Beach.

Hilaire Belloc in his well known essay on "Nothing," dealt with "the Honour of Politicians, the Tact of Great Ladies, the Wealth of Journalists, the Enthusiasm of Gentlemen, and the Wit of Bankers." He might have added, the Symphonic Writings of Elgar, the Profits of Grand Opera, the Fraternalism of Prima Donnas, the Importance of Dignified and Aristocratic Music Critics, and Paderewski's Octave Technic.

LEONARD LIEBLING.

VERDI, PROPHET OF WAR

Henry T. Finck quotes (in the Evening Post, March 2) a letter written by Verdi, November 30, 1870, to Prof. Carlo Paladini, of Florence. The document in question was published in the MUSICAL COURIER several years before the present war. It shows Verdi as an acute student of European politics, and reads, in part, as follows:

This calamity of France puts a desolation in my heart, just as it does in yours. It is true that the bluff impertinence and presumption of the French are insupportable, but then France has given our modern world its liberty and civilization, and if she falls, let us not deceive ourselves, our liberty and civilization will fall with her. Our men of letters and politicians well may boast of German knowledge and science and—God forgive them—even of the arts of those conquerors, but a glance backward would let them see that the old blood of the Goth is still running in German veins; hard, intolerant, despisers of all that is not German, and inclined to a boundless rapacity. Men of brains but heartless, strong but uncivilized. And that King (William I) who, in the name of God and Providence constantly on his lips, destroys the best part of Europe and thinks himself destined to reform the manners and punish the vices of our modern world! ! ! What a missionary! Attila of olden times—another missionary—stopped before the majesty of the ancient world's capital but this one is going to bombard the capital of the modern world, and now that Bismarck wants people to know that Paris will be spared, I fear all the more that it will at least partly be ruined. Why? Perhaps in order that there may no longer exist so beautiful a capital; such a one as we never will be able to create. Poor Paris, that I saw so beautiful, so gay, so splendid last April. And afterwards? I should have liked a more generous policy on our part and a debt of gratitude paid off. One hundred thousand of our men could perhaps have saved France. At all events, I should have preferred signing a peace defeated with the French to this inertia that will cause us to be despised one day. The European war we shall not avoid, and we shall be devoured. It will not be tomorrow, but it will be some day. An excuse is easily found. It may be Rome, the Mediterranean, and then is there not the Adriatic Sea they have already proclaimed German?

CINCINNATI ORCHESTRA PLANS

It was determined last week by the board of directors of the Cincinnati Orchestra to continue to maintain next season its position as one of the great artistic factors of the city and the Middle West, and to proceed with the engagement of members of the orchestra for 1918-19. The present season concludes the period of four years for which all the players were signed. It also concludes the period for which the guarantors of the orchestra signed their contributions to the subvention fund.

Though the orchestra is in an extraordinary position at this time, being without a permanent conductor, it was decided nevertheless to proceed with arrangements for the future, and the necessary financial support for another period of years was secured. The players were then engaged for one season in order not to handicap the new conductor to be selected for next season. About twenty-eight changes will be made among the players making up the present personnel of the organization, to be announced later. The changes contemplated are expected to strengthen several departments of the orchestra.

The conductor for next season will not be selected until the present season is concluded.

Ossip Gabrilowitsch will be the next guest conductor of the Cincinnati Orchestra. He is to appear there on Friday afternoon, March 8, and Saturday evening, March 9, at the next regular concerts of the series.

A MILLION DOLLARS RAISED

Ernest F. Eilert, president of the Musical Courier Company, besides being a member of the Mayor's National Defense Committee, is the treasurer and chairman of the Finance Committee of the National Lutheran Commission for Soldiers' and Sailors' Welfare with executive offices at 437 Fifth avenue.

Mr. Eilert recently organized a nationwide campaign among members of the Lutheran Church for a \$750,000 war fund to carry on this work among 165,000 Lutheran boys in the service. The campaign was conducted for one week ending last Wednesday. Last Saturday night Mr. Eilert telegraphed to all his state and city chairmen throughout the country that the fund raised exceeded \$1,000,000.

THE USUAL DIFFERENCE

Headline on the front page of the MUSICAL COURIER, issue of April 26, 1917: "Cleofonte Campanini Plans to Erect a New York Opera House."

Headline on the front page of a musical "newspaper," issue of February 23, 1918, ten months later, lacking only three days: "Campanini Plans to Build Big Opera House in New York."

THE BYSTANDER

Halls, Svensk and Opera Glasses

For quite a long time I have had it in mind to jot down some lines about "Concert halls I have met." Now, actually confronted by the task, I am trying to begin by mentioning the pleasantest hall first; and the astonishing thing is that I can recall no single hall that is really homelike, attractive, pleasant—a hall which you anticipate visiting with pleasure; a hall where you know you are going to sit comfortably and (the eyes rested and lulled by appropriate, unobtrusive, but nevertheless warm, friendly decorations) be put in a properly receptive and complacent frame of mind before the music begins.

I think dingy, smoky Queens Hall in London during the "Prom" season surrounds you with about as agreeable an atmosphere as you can find anywhere. Take a shilling seat up top, wear a soft collar and a briar pipe—all your neighbors will be doing the same—and then sit and puff contentedly and listen to a very good orchestra, the London Symphony, led by a very good conductor, Sir Henry Wood, playing very good music.

I think, anyway, that we take our serious music much too seriously. One of my primary tenets has always been that music must appeal to the senses and not to the sense. "What's the matter?" says the Queen of Shemaka in "Le Coq d'Or," as she dances seductively before doddering old King Dodon. "Does your head ache?" "No," says the King, stirred to his shallow depths by the witchery of her movements, "it's my liver!" And that's the way to listen to music, with the liver. When I want to admire the skill of this composer or that composer at counterpoint, I take his printed page and read it or bungle through it on the piano. But when his music is played or sung to me, I just want to enjoy it for its sheer sound, without a thought as to its technical construction. And, as it is the brain which analyzes music for us, perhaps old King Dodon was right, and it is the liver that is stirred when we listen unanalytically. The ancients, you remember, used to talk about their liver being broken by some disappointment in love for centuries before a more delicate sentiment transferred its allegiance to the heart as the geographical center of the tender passion.

But livers are a long ways away from concert halls; so to return to our muttons. At the other great London auditorium, Albert Hall, there is to be witnessed nearly every Saturday afternoon in winter that peculiar fruit of the English musical vine—the ballad concert. At the expense of certain publishing firms, artist succeeds artist for three

mortal hours, each one singing a worse ballad than the one before him; and a myriad public, that fills the great circular hall, so like the Augusteo at Rome, drinks in open mouthed these rapid mediocrities of art and artist, and oftentimes applauds rapturously. That is one of the things that staggers you when you try to mention England and music in the same breath. The English ballad concert has about as much relation to real music as an overworked nickel-in-the-slot piano in a country roadhouse. However, more about halls next week, for I must stop to tell two timely stories.

It was not very long ago that a certain foreign artist put a Norwegian song on her recital program. Two critical colleagues from the daily press were seated side by side. As she began the "Norwegian" song, Critic No. 1 nudged Critic No. 2 and said: "That is not Norwegian she is singing. I recognize some of the words; it is Swedish." So Critic No. 2 wrote in his paper: "The old Scandinavian song, if the opinion of one expert may be trusted, was sung not in Norwegian, but in Swedish." The next day Critic No. 1, who is a friend of the singer, had the curiosity to call up and ask her why she sang the song in Swedish instead of Norwegian.

"Swedish!" exclaimed the singer, indignantly; "I know nothing about Swedish nor Norwegian either! I sang it in English!"

And the best part of it is that this is a perfectly true story.

And here is another true story—at least I am told it is true by the critic's brother. At the Metropolitan matinee which Helen Moller, the dancer, gave a few days ago, there turned out to be considerably more to see (speaking literally) than most persons had anticipated. In consequence opera glasses were in riotous demand. I know of one old gentleman, living a few blocks away at the Knickerbocker, who was so impressed by the opening number that he ran home in the first intermission after his—, but that is another story, as R. K. used to say.

One of the gentlemen of the daily press, who goes about regularly armed with the largest sized pair of opera glasses that the law allows, took his brother with him to the matinee; and said brother, not being forewarned, brought no glasses. The learned critic sat with his binoculars glued steadily to his eyes; but, as the charms of Miss Moller and her dancing grew more and more apparent, the brother waxed impatient.

"Hey, give me a chance at those glasses, will yer?" said he.

"Get away, get away!" answered the critic, repulsing the importunate relative with an elbow, without at the same time lowering the glasses; "can't you see I'm using them professionally?"

BYRON HAGEL.

I SEE THAT—

Amelita Galli-Curci wore a Tafel gown at her first New York recital.

Toscha Seidl will be under the Metropolitan Musical Bureau next season.

New York will hear the Philadelphia Orchestra again on March 27.

Leopold Auer will give a New York recital.

Ethel Lucas, wartime leader of a theatre orchestra in London, is the eldest daughter of Clarence Lucas, of the MUSICAL COURIER.

San Carlo's second Pittsburgh season opened auspiciously.

Anna Case is to act in the movies.

Ruth Kemper is another pupil of Theodore Spiering who is winning success.

Ernest F. Eilert, president of the Musical Courier Company, organized a campaign in which over \$1,000,000 was raised for Lutheran boys in the service.

The money made at the Cincinnati May festival will be divided between the American Red Cross and the Y. M. C. A. war funds.

Ossip Gabrilowitsch will be the next guest conductor with the Cincinnati Orchestra.

Sir Walter Parratt has resigned the Oxford professorship of music.

Elias Breeskin has a \$19,000 violin.

Max Pilzer thinks a combination of classic and romantic schools exerts a finer influence on the individual's work.

Leon Rothier, who has recovered from his recent illness, made his reappearance in "Trovatore."

Marie Morrissey's concert engagements this season made 40,000 miles of travel necessary.

Anna Fitziu says marriage is a good thing for the woman whose career has been a failure.

Frederick Preston Search is in the Naval Reserve.

San Francisco school children are to have municipal organ recitals once a month.

Reinold Werrenrath proved himself Denver's "star singer of the winter."

Dora Gibson sang at the New York home of Charles M. Schwab.

Francis Rogers returns from France the first of next month.

John Kautz is dead.

Ruth Cramer and Janet Jackson are two American dancers who succeeded when they were prepared for failure.

Mme. Pierre Monteux's father is dead.

The San Diego Merchants' Association have sent a vote of thanks to John D. J. Stewart for engaging Dr. Humphrey J. Stewart for another year as official organist at Balboa Park.

Tacoma musicians are doing all possible for the boys at Camp Lewis.

Dr. Edouard E. Blitz, father of Julien Paul Blitz, is a composer.

Portland, Ore., will hold a music festival late in May.

The American Music Optimists held their first concert last Sunday.

Mrs. Warren E. Thomas is business manager of the Portland, Oregon, Opera Association.

Oakland, Cal., has a municipal choral society.

Winifred Byrd's debut proved her to be another welcome addition to pianistic ranks.

Tamaki Miura has returned from Cuba.

The Aborns entertained the children.

Philadelphia Orchestra made its annual visit to Columbus, Ohio.

The Ohio Music Teachers' Association will hold a convention in Cincinnati in June.

Oakland's "Loyalty" week was opened with a community sing.

The national conference of the Music Supervisors will be held in Evansville, Ind., April 8 to 12.

February 22 was Emma Thursby's birthday.

Philipp Scharwenka is dead.

Otto H. Kahn's brother has been summoned to Berlin.

It is reported that the Chicago Opera Association's New York season next year will be six weeks.

"Lodoletta" opened the opera season at the Costanzi, Rome.

Geny Sadero has given 730 entertainments for the Italian soldiers.

American Music Optimists want coloratura songs immediately.

Some of Mme. Nordica's jewels are to be sold.

Elena Theodorini has returned to Buenos Aires.

A member of the San Francisco Musicians Union shot and wounded three of his colleagues.

Men at Camp Gordon were granted furlough to hear Mischa Elman.

The National Opera Club is sending a purse of \$1,000 to Queen Helena for the Italian War Relief Fund.

President and Mrs. Wilson attended Margaret Matzenauer's Washington appearance.

Marguerite Sylva has leased a residence in New York.

Ethel Leginska's son, Cedric, has been granted to his father, Emerson Whithorne.

John Philip Sousa's new march is "The Volunteers."

Richmond (Va.) May Festival is scheduled for April 29, 30 and May 1.

Louise B. Voigt is dead.

Basil Ruysdael scored a striking success as the Vizier in "Marouf."

John McCormack raised \$11,500 for the Red Cross at his recital in Cleveland, Ohio, last Sunday evening.

Otto H. Kahn, president of the board of directors of the Metropolitan Opera Company, has at last secured for himself a place in the golden horseshoe by the purchase of a box from George Henry Warren.

Rimsky-Korsakoff's "Le Coq d'Or" was given its American première last night at the Metropolitan. H. R. F.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

Frieda Hempel (Song Recital)

Evening World Of Miss Hempel's rich, wondrously startling Irish green frock, a creation for evening, not afternoon, wear, no mere man may speak.

Times Mme. Hempel handsomely gowned in blue satin brocade.

Helen Moller (Dancers)

Evening Sun Most of the exercising was done by Miss Moller herself, and it was exceedingly poor as dancing. The audience kept shouting for her pupils instead, and then recalling the wish as soon as they appeared; for the most of them, seeming shoddily trained, made only awkward passes at the stiff plans of action.

Globe This novel interpretation, Miss Moller and her pupils presented with appropriate spirit and picturesque. Abundant and varied charm of lighting, color, grouping characterized the pictures, and in the passages of gaiety the wholesome, out-of-door quality preponderant in Miss Moller's art suggested young Diana at her play. Appropriate posing and pantomime were found also.

Evening World Never, in a public place, have I seen such a flagrant display of female nudity and with such a poor excuse of "Art for Art's Sake."

The Globe Miss Moller's entire recreation of the ancient dance is so charged with oxygen, so much a part of the great out-of-doors, that even the huge Metropolitan seems less its home than the sylvan glades of the open country. However, the spirit is delightful wherever presented.

Evening Mail There was little indication that New York wanted to see more of such exhibitions.

Globe Not only did the audience respond heartily to the dancing of Miss Moller herself, but it delighted in the gifted children of her company.

Alphonso Grien (Song Recital)

Evening Mail He gave little indication last evening of possessing sufficient vocal beauty to please a disinterested audience.

Sun Mr. Grien's voice is not powerful but he never forces it and he uses it with much skill.

American The audience that listened to Alphonso Grien at his second annual recital in Aeolian Hall last night had the experience of hearing a baritone who possesses exceptional artistry and taste.

Evening Mail He is inclined to try for a bigger tone than is natural to him, by the use of nasal resonance. The result is an inability to produce those finer shadings of expression so essential to good song interpretation, and in the course of an evening the voice becomes exceedingly monotonous.

Kathleen Hart Bibb (Song Recital)

Sun She had the assistance at the piano of her husband, Sergeant-Major Frank Bibb.

Evening Mail This new soprano is a sister-in-law of Sergeant-Major Frank Bibb.

Times Kathleen Hart Bibb, soprano, assisted at the piano by her cousin, Sergeant-Major Frank Bibb.

Globe Sergeant-Major Frank Bibb contributed not a little to the success of his sister Kathleen's recital.

"Barber of Seville" (Metropolitan)

Sun Mr. Carpi's Almaviva was distinguished chiefly by tremulous sound and an insatiable appetite for "lingering sweetness long drawn out."

American Fernando Carpi made a competent Almaviva.

Evening Sun Mr. Carpi's Almaviva has lost none of that sentiment which is so dangerously close to sentimentalism.

Times The Italians held their own with Fernando Carpi as a graceful and courtly Count Almaviva.

Winifred Byrd (Piano Recital)

Evening World Paderewski himself could not have tackled the Chopin sonata in B flat minor with more assurance and, at times, her dynamics were as thunderous as his.

Herald In Chopin's sonata in B flat minor there was much unevenness in her playing. Her conception was lacking in grandeur.

Herald Liszt's "Tarantella" was somewhat beyond her.

Evening Post She showed good taste in her choice of pieces by Grieg and Liszt.

Sun Her style was conspicuous for its delicacy and crispness rather than for its vigor or brilliancy.

Evening World At times her dynamics were as thunderous as his (Paderewski).

American If she fell short of achieving the end she had in view, it probably was due rather to lack of strength and sustained power than to misdirected attention.

Evening World (See above)

"Le Prophète" (Metropolitan)

American The role of John of Leyden puts too heavy a tax on Caruso's lyric voice.

Herald Enrico Caruso in the heroic role of Jean of Leyden, sang his dramatic role with distinction.

Sun In some of the melodic passages, the tenor has not attained flawless elegance of style.

Tribune Caruso sang the music last night with beautiful style and tone.

Tribune Miss Muzio gave the best singing of her career as Bertha.

American She was vocally not at her best, to judge from the quality of her high tones.

Henri Verbrugghen (Conductor)

Evening Post A more commonplace reading of this "Leonore" overture and this "Eroica" symphony the present critic has never heard.

Evening Mail Yesterday's performance of the third "Leonore" overture was a stirring one, with many an interesting detail not usually emphasized.

Tribune Even with the best of orchestras he would show a weakness for the sensational.

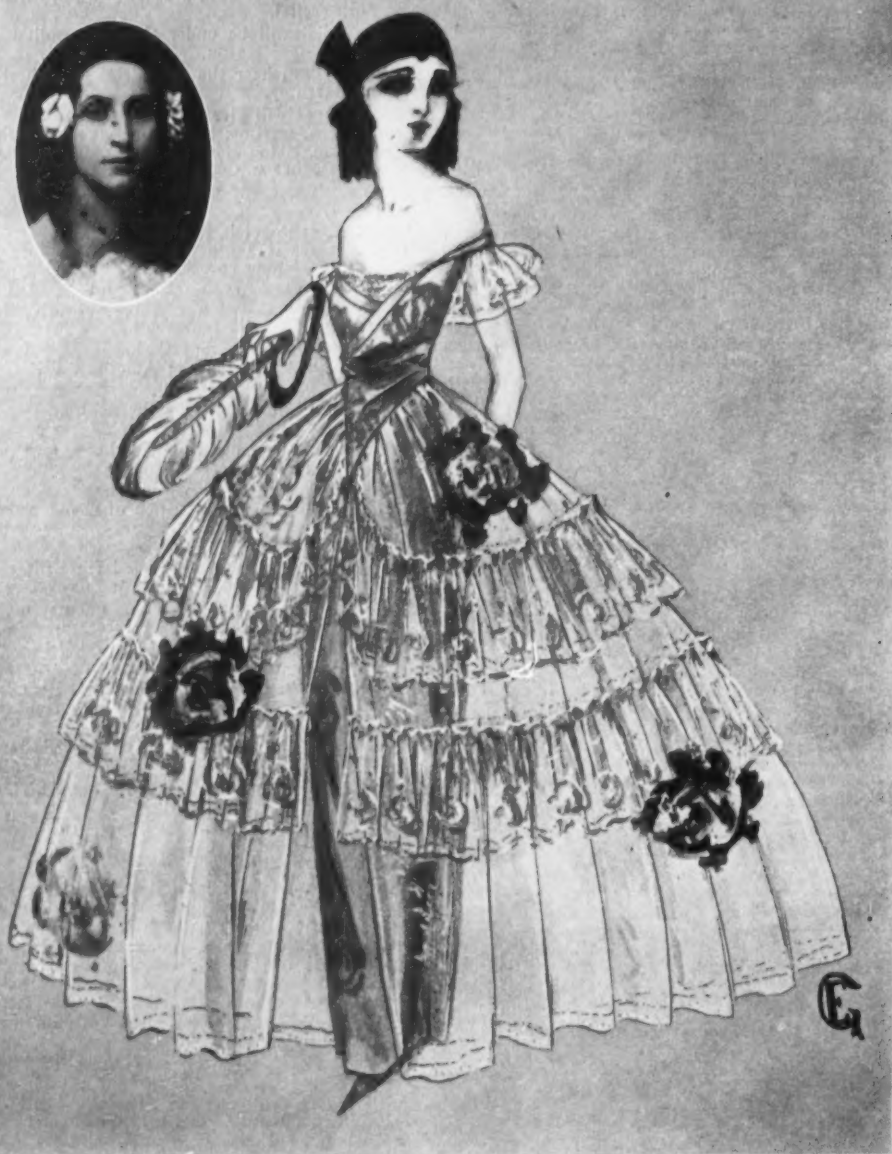
American His interpretations were charged with spirit, proper restraint and serene beauty, as the music demands. He refrained from exaggerations.

Herald At times, his interpretations were slightly theatrical, and now and then a sonorous passage sounded a note of frivolity rather than of grandeur.

World The salient features in Mr. Verbrugghen's endeavors were his attainment and preservation of the classic breadth required for Beethoven; the equalized subordination of the accompanying parts to the instruments carrying the themes, and smoothness and rhythm and nuance.

Globe There are all too few conductors in America of anything approaching Mr. Verbrugghen's evident ability.

Evening Post His readings of the works named were altogether too metronomic to be in accordance with Beethoven's style as divined by the best modern conductors.



The above gown was especially designed and created by Mme. Tafel for Amelita Galli-Curci, the artist, who is the sensation of the present. The model is of the year 1860 and has been most effectively carried out; the underskirt being of mauve faille and silver brocade, over which is a tunic of point d'esprit, trimmed here and there with tiny colored bouquets. The quaint and snugly fitted bodice is of mauve velvet, finished to reveal the delicate slope of the shoulders. Mme. Tafel has said that Mme. Galli-Curci's charming type was solely the inspiration for the creation. The gown was worn by the singer at her first New York recital, which took place on Monday afternoon, March 4, in Carnegie Hall.

Flonzaleys at The Bohemians

Last Sunday evening, March 3, The Bohemians held one of its combined meetings and musicales at Delmonico's. The Flonzaley Quartet gave wonderfully finished performances of a manuscript "Intermezzo," for string quartet, by Daniel Gregory Mason, and Debussy's G minor quartet. The hearers cheered the remarkable four players. Various speeches were made on the subject of camp music. Kascak Yamada, the Japanese composer, was introduced to the audience. Among those present were Victor Herbert, Franz Kneisel, Leopold Damrosch, Max Liebling, Siegmund Herzog, Daniel G. Mason, Bertram Fox, Ludwig Marum, Marc Skalmier, Cornelius Rybner, Hugo Gruenwald, Louis Koemmenich, Richard Epstein, Berthold Neuer, Enrico Scognamiglio, Victor Flechter, George Hamlin, Leonard Liebling, Rubin Goldmark, Victor Harris, A. W. Lillienthal, Richard Arnold, Oscar Saenger, Philip Mittel, Arthur Hartmann, Ernest Urchs, Gustave Becker, Edwin Goldman, Alberto Jonas, August Fraemcke, Hy Mayer, Alexander Lambert, Carl Hein, Gustave Saenger, Arnold Volpe, etc.

National Opera Club Benefit

Her Royal Highness, Queen Helena of Italy, will shortly be made the recipient of a purse of gold, amounting to \$1,000 or more, for the Italian War Relief Fund. This will be sent by the National Opera Club of America, Kath-

arine Evans von Klenner, founder and president. To this end, an entertainment will be given in the grand ballroom of the Waldorf-Astoria, New York, on Thursday evening, March 14.

The program will consist of a lecture with illustrations of war scenes in Italy by Commandatore Carlo Cattapani, that recently aroused enthusiasm when presented at West Point by special request of the officers. The commandatore also will speak at some length on the war work being done by the women of Italy. The guests of honor from the Metropolitan Opera House Company lend the interest and support of their attendance. The musical features of the program are to be supplied by the chorus of the National Opera Club, and some soloists of note, to be announced later.

Two Noted Conductors Hear Gabrilowitsch

"Among the interested listeners at the Detroit Symphony Orchestra concert in the Armory, Friday afternoon, when Ossip Gabrilowitsch appeared in the dual role of guest conductor and pianist, was Theodore Spiering, of New York, and Nikolai Sokoloff, of San Francisco, both well known orchestral and operatic conductors. Mr. Spiering followed the late Gustav Mahler as conductor of the New York Philharmonic Orchestra. Mr. Sokoloff has conducted in Philadelphia as well as San Francisco."—Detroit Free Press, March 2, 1918.

OBITUARY

John Kautz

John Kautz, the noted pianist, pedagogue and writer, of Albany, N. Y., died last week at his home in that city. For many years he had been the dean of Albany's music teachers. He also was the author of several successful books on music, and wrote many essays published in the musical papers and elsewhere.

John Kautz started his serious music study in New York under F. L. Ritter. At the age of sixteen the young pianist went to Europe and became a private pupil of Plaidy and Moscheles. Others of his teachers were Tausig, von Bülow and Liszt. In 1870, he returned to America, and thenceforward was active in concert and pedagogics, chiefly in Albany. Among his pupils were George E. Oliver, director of music in the Albany High School; Edward Futterer, superintendent of music in the public schools of Albany; Samuel B. Belding, head of the music department of the State College for Teachers; and Katharine Kautz, the daughter of the deceased, who is one of the best woman pianists in the country. Philip Hale, the celebrated critic of the Boston Herald, also was a pupil of Kautz.

In addition to being a thorough musician and accomplished pianist and essayist, Mr. Kautz also was a man of charming personality and genial disposition, and his popularity among those who knew him was unlimited.

Louise B. Voigt

The passing of Louise B. Voigt, dramatic soprano, who of late years has been teaching at her studio in the Metropolitan Opera House Building, New York, recalls a period about fifteen years ago when this interesting personality flashed like a brilliant meteor across the concert horizon. Returning from Berlin, where she had been the protégée of Lilli Lehmann, she made her American debut at the Worcester Festival with such impressive results that she sang during her first season in over eighty concerts. She commanded, too, what was at the time reported to be the highest salaried church positions, singing successively at the Temple Emanuel-El, at the Broadway Presbyterian Church and the Calvary Methodist Church.

In 1903 she married Byron Overstreet, baritone soloist of the "Little Church Around the Corner," and upon his untimely death a year later she definitely gave up singing



THE LATE LOUISE B. VOIGT.

and devoted herself to her work as a teacher. That she was a great power for good, all who knew her attest; that she was a factor in the lives of her pupils, the following tribute from Catharine A. Bamman, the New York concert manager, shows:

There are no words in which I can voice what I owe to Louise B. Voigt. In the years I have known her she has been an unfailing light to my path. Tolerating no subterfuge or laxity in her art, she demanded the same of us who were taught by her. We could not all have her glorious voice (to me the greatest dramatic soprano I have ever heard) but she showed us that we could all have her reverence of and enthusiasm for all that constituted art. And she was generous, wonderfully so. Many a poor girl who could not achieve the ambition to sing has been helped by her unstintingly, not only to instruction, but to support, mental, moral, physical and spiritual. As an artist and as a woman Louise Voigt was superb.

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CONCERTS IN GREATER NEW YORK

(Continued from page 17.)

Roxas sang two duets, in which their voices blended admirably.

Among the assisting artists, F. B. Squire was the outstanding one, singing an aria from "Don Carlo," Verdi; "Ave Maria," Schubert, and "Trumpeter," Dix. Mr. Bocafusco was heard in an aria from "Andrea Chenier," and Mr. Longo gave three piano solos: "Pierrot," Cyril Scott; mazurka, op. 68, Chopin, and polonaise, van Westerhout.

A word of praise is due the excellent piano accompaniments by Astolfo Pescia and Emilio A. Roxas.

Pablo Casals, Cellist

Aeolian Hall was well filled on Saturday afternoon, March 2, when Pablo Casals gave his only recital of the season. It was an elite audience, an audience such as one would expect at an affair of the kind, for cello recitals are not frequent occurrences in this city and they appeal to the select few.

Mr. Casals' program embraced three old sonatas by Handel, Sammartini and Bach, Böellmann's famous "Variations Symphoniques," an air and a petite chanson by Jean Hurlé, a Spanish dance by Casals' countryman, the late lamented Granados, and Saint-Saëns' "Allegro Appassionata."

The consummate art of the celebrated cellist was in evidence throughout the afternoon, but the public enthusiasm was greatest after his brilliant performance of the Böellmann variations and after the Saint-Saëns number, both of which elicited such prolonged applause that the artist responded with encores. His rendering of the unaccompanied Bach C major sonata was perhaps the most impressive number for the many well known professional musicians present.

SUNDAY, MARCH 3

American Music Optimists

The careful preparations that have been under way for some time for the first concert of the Society of American Music Optimists, Mana Zucca, president, resulted in a most excellent program, given by several well known artists, at the Hotel Marseilles, on Sunday afternoon, March 3.

The entire program was made up of works by American composers, some well known and others less so. It is the object of the society to bring out as many new works by Americans as possible, but while numerous compositions have been submitted, the judges have not passed a sufficient number of them to make up an entire program. In the meantime, the society expects to give all-American programs at their concerts with new works intermingled with those already published and known.

Nicholas Garagusi, a young violinist, whose playing has been creating much favorable comment, opened the program with Elliot Schenck's sonata for violin and piano in A major. The number, which is well worked out, and has merit of high order, proved to be a happy choice. It was splendidly performed, and received the applause it merited. Mr. Schenck was at the piano, a fact that increased the interest of the number. Mr. Garagusi's big tone and musicianly feeling were strong factors in the success. Later the violinist rendered "Three Street Sketches" (Italian, Hebrew, and Negro, by N. Schildkret, who assisted at the piano) and his own "Appel d'Amour." The latter was a charming bit of composition, of decided melodic and rhythmic appeal. Schildkret's sketches are characteristic, interesting, and tuneful.

A group of songs that attracted considerable attention

was sung by Frederick Gunster, the well known tenor. Mr. Gunster was in excellent voice and gave a superb rendition of Daniel Protheroe's "The Pilot" and "Magnolia Blooms," by Charles Wakefield Cadman. He also sang "Possession" (Earl Cranston Sharp) and "Resignation" (William Blair). Mr. Gunster is an exceptional interpretative artist, and his voice is superb. Rhea Silberta furnished meritorious accompaniments at the piano.

Victor Wittgenstein contributed a group of MacDowell piano solos, which included: "From an Indian Lodge," "Improvisation," "The Eagle," "Czardas," A. D.—MDCXX (1620), and étude de concert. Wittgenstein's interpretation of MacDowell's works was splendid and he played with authority and fire. He was thoroughly appreciated by the audience and as an encore added another work by MacDowell.

Margherita Hammill, ably assisted at the piano by Umberto Martucci, sang "Bells of Youth" (Speaks), "Pirate Dreams" (Heuter) and "We Are Free" (Rummel). Her lovely voice was disclosed to special advantage in these numbers. Her phrasing and interpretative qualities were marked. She was warmly applauded and the audience thoroughly enjoyed her entire group.

The society hopes at its next concert to present some entirely new works, but that will depend upon the acceptance of many of those already submitted to the society. The society also expects to put on the programs of its concerts unknown and untried singers and instrumentalists, but that also depends upon the acceptance by the judges of those who have submitted their names to the organization.

Maude Fay, Soprano

The recital given on Sunday evening, March 3, at Carnegie Hall attracted a large audience that evidently contained many friends of the singer, for the floral offerings were galore. Her program was a well selected one, embracing "Begl' occhi" and "Ch'io mai vi possa," by Handel; "Lasciatemi morire," Monteverdi; "Posate, dormire," Bassani; "Air de Momus," Bach; "Le Colibri," Chausson; "Chanson norvégienne," Fauré; "Deception," Tschalkowsky; aria, "Dove sono" ("Marriage of Figaro"), Mozart; "Die Rose," Spohr; "Traume," Wagner; "Flow Gently, Sweet Afton;" "Spring Morning," Wilson.

Miss Fay's voice is a powerful lyric soprano of considerable beauty. The unpleasant tremolo, which was apparent on her return from Europe, has almost entirely disappeared. In her singing she showed a thorough knowledge and appreciation of the various interpretative styles demanded by her selections, and oftentimes turned a phrase with much charm. The audience evidently liked her. Applause was frequent and hearty and the singer was obliged to accord several encores.

Philharmonic Society

Sunday afternoon, March 3, at Carnegie Hall, Mr. Strinsky and his men devoted to a Beethoven program. There was the fifth symphony, done with the same care and attention which Mr. Strinsky bestows upon all his conducting of Beethoven; there was the "King Stephan" overture, one of the least important of all Beethoven's works; and there was the "Emperor" concerto, with Harold Bauer playing the piano.

It is scarcely necessary to say anything of the "Emperor" by Mr. Bauer; it is a master work for the piano played by one of the masters of the piano. There was in Mr. Bauer's playing that same technical surety and that same musical fullness of understanding which he knows so well how to express by means of color of tone and fertility of rhythmic and dynamic nuances. Needless to say there was applause which brought the soloist back again and again to bow his acknowledgments.

Mai Kalna, Soprano

Mai Kalna, dramatic soprano, gave an interesting recital at the Princess Theatre, New York, on Sunday afternoon, March 3. She was assisted by Max Gegna, cellist. Mme. Kalna's numbers included: "Elegie" (Massenet), a recitative and air from "Don Giovanni," the "Liebestod" from "Tristan," a French Brunhild's aria from "Sigurd" (Reyer) and "Out of the East" (William Lester). Mr. Gegna gave considerable pleasure with his fine rendition of the B minor concerto by Dvorák. Richard Hageman was at the piano and lent his usual valuable assistance to both artists. The audience was a good sized one.

MONDAY, MARCH 4

Amelita Galli-Curci, Soprano

Monday, March 4, will ever remain a red letter day in the annals of the New York Rubinstein Club, of which Mrs. William Rogers Chapman is president, for it marked the appearance before that organization of Amelita Galli-Curci. For more than a year Mrs. Chapman has been working with all the energy and perseverance which she possesses to bring about this culmination. So it came about that Mme. Galli-Curci gave her first New York recital in Carnegie Hall under the auspices of the Rubinstein Club. Club members and their guests filled the orchestra, the stage and the boxes, only the upper floors being occupied by the general public. Every inch of available space was taken by the time the Rubinstein Chorus and the audience had finished singing "The Star Spangled Banner," and when the artist appeared upon the platform she was given a reception the cordiality of which was beyond a doubt. It must have been a red letter day for Mme. Galli-Curci also, for it is doubtful whether any artist has

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in

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ever given a first New York recital before so large, so distinguished or so enthusiastic an audience. Mrs. Charles S. Whitman, wife of the Governor of New York, was a special guest of honor, and the presidents of the representative women's clubs of New York occupied a special section of the platform. Then one noticed also in the audience Marcella Sembrich, Frances Alda, Harriet Ware, Cecil Arden, Nina Morgana, Buzzi-Peccia, Frank la Forge and many others.

Mme. Galli-Curci opened her program with Giordani's "Caro mio ben" and Arne's "The Lass with the Delicate Air," both of them sung with that wonderful clarity of tone and lack of effort which has become identified with her singing and about which it is scarcely necessary to comment at this juncture. So much has been said about the beauty of her art that no emphasis need be placed upon it in this report. The delight of her auditors grew audibly with each succeeding number. After Buzzi-Peccia's "Little Birdies," especially thunderous applause broke forth. The singer smilingly compelled the composer, who sat in the orchestra, to arise and acknowledge a portion of it. Another exquisite bit was Sinding's "Sylvain." Rossini's "Tarantella" served to emphasize the remarkable agility of voice. After a group of bergerettes of the eighteenth century, arranged by Weckerlin, "Maman dites moi," "Nanette" and "Chantons les amours de Jean," Mme. Galli-Curci graciously addressed her encore to those who occupied the stage, and being recalled repeated this act to the manifest delight of every one. Her programmed numbers included "Ah! non credea mirarti" (Bellini), the familiar theme and variations by Proch, "Papillon" (Fauré), "Un cygne" (Grieg), "Las carceleras" (Chapi) and "Ardon gl'incensi," from the "Lucia" mad scene. In this last and the Proch number, she had the assistance of Manuel Berenguer, whose flute obligato was worthy of the highest praise. Among Mme. Galli-Curci's encores were "If No One Ever Marries Me" and at the close she did "Home, Sweet Home," playing her own accompaniment in a most musicianly fashion. Throughout the program Homer Samuels, at the piano, proved himself an excellent accompanist. Mr. Samuels and Mr. Berenguer were heard to fine effect also in the Chaminade concerto.

Eleanor Cochran Sings for Army and Navy

Eleanor Cochran, the gifted American singer, who has been enjoying much success on tour, sang at Mount Vernon, N. Y., on Sunday evening, March 3, for the benefit of the Army and Navy. The boys were the richer by \$4,500 as a result.

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FRIEDA HEMPEL SCORES AGAIN IN SPLENDID BOSTON RECITAL

Boston Music Publishers Meet and Elect Officers—Regimental Band in Cambridge Concert—Another Successful Schroeder Pupil Recital—New Honor for Irma Seydel—Raymond Havens at Amherst

Boston, Mass., March 3, 1918.

In spite of the opera season, a good-sized audience was at Symphony Hall, on Sunday, February 24, to hear Frieda Hempel sing. Hers is a beautiful voice, one might almost say a rare voice. Her program was unconventional, but the originality of the singer's interpretations and her own evident enjoyment of the songs compensated.

"The Rose Enslaves the Nightingale" bore the stamp of the modern "different," although it is a question sometimes whether "different" and "beautiful" are synonymous. Her "Dixie" was a jolly riot—very well done. The "Otello" romanza, lyric in character, was a fortunate choice, since it lay in the best range of her voice. Mendelssohn's "On Wings of Song" and Tchaikowsky's "Cradle Song," both legato, demanded an entirely different production, and Miss Hempel sang both admirably. Her spontaneous singing of the Irish songs served to show her versatility. The audience was insistent, and Miss Hempel was generous with encores.

Regimental Band in Cambridge Concert

The Regimental Band of the 301st Field Artillery, Camp Devens, Ayer, gave a concert at Harvard University, Cambridge, on Saturday evening, February 24, under the auspices of the department of music. The band, of which Harrison Keller, the well known violinist, is director, was assisted by Calista Rogers, soprano. Miss Rogers' selections included folksongs from Irish, French and Scotch sources, principally of a military character. In addition, she sang, accompanied by the band, "La Marseillaise" and the "Battle Hymn of the Republic." The band itself, which is made up entirely of men drafted from the ranks of the 301st Field Artillery, has been splendidly trained by Mr. Keller, and under his able direction played with fine spirit and effect the following numbers: "March Militaire Française," Saint-Saëns; "Aida" selection, Verdi; andante cantabile (fifth symphony), "Valse des Fleurs" ("Casse-Noisette" ballet), Tchaikowsky; "Katinka" selection, Friml; and "Marche Lorraine," Ganne. The audience was large and very enthusiastic.

Music Publishers Meet and Elect Officers

At the last meeting of the Boston Music Publishers' Association, the following officers were re-elected: President, Banks M. Davison, of the White-Smith Music Publishing Company; vice-president, Herbert T. F. Odell, of H. F. Odell & Company; secretary-treasurer, James A. Smith, of the Oliver Ditson Company. The meeting was held at the Parker House.

Including members and guests, there were forty-two present. Among the guests were Frederick S. Converse, member of the National Committee on Army and Navy Camp Music, also several members of the Vocal Teachers' Club of Boston.

Mr. Converse spoke of the work of the Fosdick Committee, which looks after recreation affairs in the different camps. Mr. Converse is especially interested in what is

being done at Camp Devens with regard to recreation in music. It has already been proven that there is nothing better than universal singing, in fact music of all kinds, for the morale of the men.

Many of the members of the Vocal Teachers' Club spoke on subjects of mutual interest to publishers and teachers. A special subject introduced by President Banks M. Davison, "American Music and Music Publishers," brought out some interesting remarks, which resulted in a plan being suggested to publish a catalog of Boston Publications by American Composers. The compilation of the catalog is to be left in the hands of a committee to be appointed by the president of the association.

The usual hour for adjournment (10 p. m.) was overlooked, because of the pleasant evening—all seemed to be enjoying the discussions. The meeting finally adjourned at 10.30 p. m.

Another Successful Schroeder Pupil Recital

In his spacious studio-salon, Theodore Schroeder, the well known American vocal instructor and coach, on Sunday afternoon, March 3, presented some fourteen of his pupils in a most interesting and varied program. A large audience was present, filling the salon to overflowing, and, judging from the applause accorded the various singers, they all made a pronounced impression on those present. Ease of tone production, musically phrasing and elegance in style were prominent attributes of the soloists.

Mme. Sleeper-Ruggles, the well known Boston contralto, was heard in Carpenter's new song, "To One Unknown," and Mrs. Beach's "After." Her fine voice, matured art and splendid musicianship stood her in good stead on this occasion. Dorothy Corcoran, a young dramatic soprano, was heard in songs by Weckerlin and Harling, singing both her numbers with splendid tone color and much abandon. The career of this young singer will bear watching. Inez Faye Armstrong, a protégée of Mme. Fremstad, already establishing herself in the ranks of the younger concert singers of Boston, revealed a mezzo-contralto voice of most unusual quality, range and power. She was heard in Mr. Schroeder's setting of "Domeni" and Mrs. Beach's "Ecstasy," singing both with magnificent tone, clear diction and deep feeling. Allene Gane, a young lyric soprano, sang Handel's "Care Selve" and "Under the Greenwood Tree," by Buzzi-Peccia. This young artist possesses not only a bell clear voice, but adds a charming personality. Her legato and mezza voce in the Handel number were worthy of an artist of maturer years. The colored baritone, William H. Richardson, was heard in a modern French song, "Le Portrait," by Parkyn; "Go Down, Moses," by Burleigh, and Schumann's "Two Grenadiers." His rich and resonant baritone is a genuine pleasure to hear. Careful training, deep thought and a broad interpretative sense were marked features of his singing. Fred Edgeworth, Jr., sang songs by Noel Johnson and Taylor, displaying a sonorous basso, always true to pitch, and afforded much pleasure.

A trio for women's voices, "Song of Sunrise," by Manney, was sung by Leota Clement Young, soprano; Gwendolyn Osborne, mezzo-contralto, and Inez Faye Armstrong. All three singers possess splendid voices and musicianship, and sang with spirit and good phrasing.

The program closed with two ensemble numbers, "Forget-me-not," by Giesse, and "The Halls of the Atrides," by Chausson, in which the following singers appeared: Dorothy Corcoran, Doris Caldwell, Willie Hautece Z. Sellers, Allene Gane, Leota Young Clement, Lillian Gardner, May Sleeper-Ruggles, Inez Faye Armstrong, Gwendolyn Osborne, Susan Campbell and Etta Morrissey. These numbers were sung most commendably, and the diction throughout was clean cut and consistent.

By general request Mr. Schroeder's new patriotic song, "All Hail! U. S. A.," was sung by all present, arousing much enthusiasm and a highly patriotic spirit. This song is now being sung in many of the army cantonments.

Arthur Fiedler, member of the Boston Symphony Orchestra, played most musically and sympathetic accompaniments, as did also Maud Cuney Hare and Doris Caldwell. All in all the recital reflected great credit on Mr. Schroeder, plainly evincing his correct and painstaking instruction. The next recital will be given in April.

New Honor for Irma Seydel

Irma Seydel, the highly talented violinist, was recently elected to the Beta Chapter of the Mu Phi Epsilon Sorority. This is an unusual distinction for so young an artist as Miss Seydel, and serves to emphasize not only her personal popularity, but the esteem in which she is held in musical circles.

Miss Seydel's election to this rather exclusive sorority is not at all surprising to any one who has fol-

lowed her remarkably successful career since she first played in public as a little girl. This violinist has appeared as soloist with the leading symphony orchestras of Europe and America and has met with brilliant success everywhere.

The membership list of this sorority (Mu Phi Epsilon) includes Misses. Schumann-Heink, Gluck, Leginska, Sundelius and Goodson.

Raymond Havens Plays at Amherst

Raymond Havens, the admirable pianist, was heard in a piano recital on Sunday afternoon, February 17, at the Massachusetts Agricultural College Chapel, Amherst, Mass. The program included a Chopin group and selections from Bach, Schubert-Liszt, Alkan, Wagner-Liszt, Debussy and Liszt.

COLES.

Christine Langenhan with Beethoven Society

Christine Langenhan, who at her last recital in Aeolian Hall, New York, sang for a capacity house, proving herself an exceptional interpreter of Slavic songs, will be the soloist at the musicale of the Beethoven Society, Saturday afternoon, March 9, at the Plaza Hotel.

Mme. Langenhan's program will consist of Bohemian songs sung in her native Czech tongue as well as in a group of English compositions.

"Dobrou noc," "Zalo divca zalo travu," "Kterak trojhranec muj," "Struna naladena," Dvorák; "The Coral Beads" (Russian), Tchaikowsky; "Fairy Lullaby," Marion Bauer; "Song My Mother Taught Me," Dvorák; "A Spirit Flower," Campbell-Tipton; "Romance," Charles F. Carlson.

Mme. Langenhan, who has just been placed under contract with the Columbia Graphophone Company, will also make an extensive repertoire of Bohemian records.

Beach Work Finds Favor

Mrs. H. H. A. Beach's chorus, "Song of Liberty," was most effectively sung at a community sing held at Hillsboro, N. H., recently. Although it was a cold, stormy night, an audience which made up in enthusiasm what it may have lacked in numbers gathered to hear this work and join in patriotic and old songs. Gertrude van Dommelle was the conductor, and under her baton the work went with a vigor and virile charm which thoroughly delighted the audience. Mrs. Beach, who played the piano accompaniment, was called upon to acknowledge the prolonged applause which followed. The poem of the song is by Frank Stanton.

Sandby's New York Recital

Herman Sandby, the Danish cello virtuoso, will be heard in recital at Aeolian Hall, New York, on Tuesday evening, March 19, when he will render a program of compositions by Valentin, Tchaikowsky, Sibelius, Rimsky-Korsakoff, Cesar Cui, David Popper, and some Scandinavian folksongs composed by Mr. Sandby himself. Ilja Schkolnik, violinist, and Louis T. Gruenberg, pianist, will assist.

Mischa Elman Draws Camp Gordon Men

That the United States Army takes official cognizance of Mischa Elman's violin playing was demonstrated during the Russian violinist's engagement in Atlanta some days ago. Camp Gordon, a National Army cantonment, is situated only a short distance from the Southern metropolis. To all attached to the camp requesting permission for leave to attend the concert, a furlough was granted and arrangements were made by the authorities to facilitate the transportation of a great number of men to and from the concert.

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"Lucia"! Some Interesting Comments

"EXCELS IN VOCAL LOVELINESS"

Mme. Galli-Curci—or rather Lucy Ashton—passed on to "Ardon gl'incensi" and the succeeding ornate measures. Since she has already sung in concert more than once in Boston, the crystalline sparkle of her staccati, the limpid flow of her runs up or down the scale, the purity and artfulness of her trills in crescendo, the cleanness and the brightness of her "skips" (as the old teachers of song named them) over difficult intervals, were a familiar story. She wove the pattern of Donizetti's intricate measures upon the ear as are to the eye the arabesques above some Moorish doorway in the ruins of Grenada when bright Spanish sun shines through them. Yet to that pattern she gave the voice of rhapsody, of the rhapsody that "plays child-like, delighted, absorbed with haunting delusions. Again the perfect voice of coloratura singing as the expressive means in which imaginative composers employ it. Everywhere indeed, when Donizetti so embellishes incidentally Lucy's song, Mme. Galli-Curci's voice seemed to flower under inner prompting into this ornament. Only one of the feats that she so transmuted into expression of mood or feeling did she seem once and again to use for displayful purpose—her ability to swell a long-held tone—the *mesa di voce* of the old masters.

Again in the scenes with Lord Henry, Mme. Galli-Curci sang what is no more than a conventional Italian song, with an elegance that made it aristocratical, while over it, by the coloring of her tones, by the play of personality, she wove the halo of Lucy's foreboding as a painter might light a picture. For the experts of song, she proved how a voice as light, bright, pellucid and even as hers may float through and above a sextent in which four men singers drive hard their tones. The expert of opera heard also the murmured phrases, yet each fashioned like a pearl of song, that Lucy slips into the following dialogue. As her concerts in Boston have already made clear, the soft and lucent beauty of Mme. Galli-Curci's ornate singing is but one of her incidental felicities and distinctions. Rather, she excels in the vocal loveliness and the fine expressiveness of her pure song for the music's sake, for the mood's sake. As Lucy she had only to prove also that to melodious declamation she can give a like limpidity of tone, as adroit an artistry, as mirror-like a quality. Fineness, alike in the texture of her voice, in the processes and the illusion of her song—not brilliance as the New York mob uses that hackneyed word—individualizes her.—H. T. Parker, in the *Boston Transcript*, February 21, 1918.

"MUCH MORE THAN AN ASTONISHING VOCAL ACROBAT"

Last night Mme. Galli-Curci sang here for the first time in opera. Her



© Victor Georg, Chicago

voice, her skill and taste as a concert-singer were already known. Heralded as a great singer of florid music, she then surprised and delighted by her sustained song, by her musical intelligence, taste and emotional appeal. No doubt many in the audience last night went chiefly for vocal fireworks; waiting to be dazzled. Mme. Galli-Curci is much more than an astonishing vocal acrobat.

Donizetti's florid passages, the singer's ornamentation of arias and her cadenza were sung with astonishing ease, without the slightest facial distortion. Those who care only for vocal agility and pyrotechnical display were in the

seventh heaven of delight. But still more admirable was the beautiful and significant delivery of the recitatives. Tone was colored in them and in the arias for emotional purposes, so that Donizetti's melodies were for once something more than pretty tunes. The singer gave them vitality and meaning. A more exquisite legato has seldom been heard here in operatic performances. Mme. Galli-Curci is a musician as well as a singer. Her portrayal of the part was simple and sympathetic, commendable as much for what she did not attempt to do as for what she did. It would be a sad mistake to act "Lucia" in modern realistic fashion; the music forbids it.

The old and approved traditions were faithfully observed. Lucia carried the inevitable handkerchief in her scene with her brother. She acknowledged the warm reception on her entrance, bowed and smiled after arias, and suspended her madness in order to show how pleased she was with the tumultuous and long-continued applause that rewarded her cadenza. Again becoming insane, she repeated the cadenza, and again had sane moments until the composer demanded her return to lunacy. She and her colleagues sang for the greater part of the time straight to the audience, not to one another. The chorus followed this example, and, during the scene of madness, showed little concern. Old opera-goers would not have had all this otherwise for the round world.—Philip Hale, in the *Boston Herald*, February 21, 1918.

"THE GREATEST ARTIST IN HER SCHOOL TODAY"

Now Lucia enters and stands in front of the company and sings to them the most brilliant music imaginable, and this is the nub of the entire evening. In the old days one could say of this opera: "Tis true 'tis Patti, Patti 'tis 'tis true," and last night Galli-Curci, the true successor of Patti, was the Lucia. Her glorious singing in the "Regnava nel Silenzio" in the first act gave a foretaste of what was to come. But in the mad scene she reached the highest vocal point that she has yet attained in Boston; never have we heard better coloratura singing. One need not hesitate to pronounce her the greatest artist in her school today. Every auditor in the immense throng hung upon every note, and the enthusiasm that followed was remarkable—for Boston. Wherefore the box office may laugh the critic to scorn when he sighs for just a little of the dramatic unity of "Carmen."

But this is the most absolute "prima donna opera" ever written, and one can only write about Lucia, and Lucia, and Lucia again, and even then it is impossible to describe the success of such a phenomenal soprano as Mme. Galli-Curci. One must hear her to understand what the human larynx is capable of. And one must add to this that Mme. Galli-Curci proves to be a very intelligent actress as well.

Her Lucia was tender and pathetic in as large a degree as was possible with such a very conventional operatic heroine. More than this, her tones have a timbre, a quality, that is indescribably sweet and often pathetic. All the singers seemed imbued with the good old-fashioned Italian enthusiasm, and this enthusiasm spread over the footlights, so that the tremendous audience became frenzied in applause. Altogether it was a field night such as has not been in opera in Boston in a very long time.—Louis C. Elson, in the *Boston Advertiser*, February 21, 1918.

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CHICAGO AGAIN PAYS TRIBUTE TO THE ART OF JASCHA HEIFETZ

Bauer and Gabrilowitsch in Two-Piano Recital—Young American Artists' Series
—May Peterson and Wendell Heighton Visitors—Lake View Musical
Society Scholarships—Apollo Club and Symphony Concerts—Hans
Hess' Annual Recital—Conservatory Activities

Chicago, Ill., March 2, 1918.

Jascha Heifetz has certainly bewitched the public with his playing, for again last Sunday every available seat and every chair on the stage of Orchestra Hall was occupied by the enthusiasts that his inspired playing has aroused. The program included the E minor concerto of Mendelssohn, in the last movement of which the young man displayed perfection in technic and tone, and wonderful poise even when taking it at a terrific tempo—thereby again proving his genius. One is perfectly sure when one hears Heifetz that he can do anything and so the effect of his quiet assurance is electrical. There was beauty in each of the group of small things, "Larghetto," by Handel; "Hungarian Dance," Brahms; "On Wings of Song," Mendelssohn-Achorn; followed by "Zapateado," Sarasate. The dance had to be repeated and after many recalls the Beethoven "Minuet" was added as an encore, played with fine feeling and with no striving for effect.

The Paganini "I Palpiti" was the display piece, and so wonderfully done that the audience went quite wild and would not leave, crowding about the stage after his encores and calling his name and even trying to touch him. He seemed quietly to wonder what to do about it all.

Bauer and Gabrilowitsch in Two-Piano Recital

Last Sunday afternoon Harold Bauer and Ossip Gabrilowitsch gave a two-piano recital at Cohan's Grand Opera House before a top-heavy house, which should have been larger than it was. The only regret expressed was that these artists were not heard oftener together, for surely such pianistic finesse, such complete and polished art, unity

of thought and feeling, and perfection of ensemble could not be surpassed. Only when two masters of the keyboard like Bauer and Gabrilowitsch unite in recital are two-piano recitals inspiring and delectable entertainments. Of the program the writer was able to hear only the Brahms F minor sonata, an arrangement of the quintet for piano and strings, the Schuett "Impromptu Rocco," a romance and valse by Arensky and a Saint-Saëns scherzo. Other numbers were Bauer's arrangement for two pianos of the Bach organ fantasia and fugue in A minor and the Schumann andante and variations. The auditors were extremely enthusiastic and accorded both artists a rousing reception. So well liked was the Arensky valse, that the audience insisted upon its repetition and at the close of the program encores had to be added. More exquisite performances than those given the numbers heard would indeed be difficult to imagine.

Young American Artists Series

Under the auspices of the Society of Musical Friends the second concert of its Young American Artists Series was presented before a capacity house at Lyon and Healy Hall, Sunday afternoon. Those furnishing the program were Charlotte Bergh, coloratura soprano, and John Wiederhorn, pianist. The latter opened the program with a brilliant interpretation of the Beethoven "Waldstein" sonata, which won the pianist hearty and well deserved applause. Mr. Wiederhorn is a pianist possessed of admirable qualifications and his excellent musicianship and understanding should carry him far on the road to success. He is a great credit to his well known instructor, Walter Knupfer. Later he played a group of Chopin, some Brahms, List and Paganini-List numbers. Miss Bergh was heard only in her first group, Horn's "I've Been Roaming" and Bishop's "Lo, Here the Gentle Lark," but this sufficed to disclose the talent of this young soprano in no small degree. She uses her high, clear, lovely soprano voice with musicianship and art and is an intelligent singer. The ease and flexibility with which she handles the fioratura is astonishing in a singer so young. This writer has often had the pleasure of hearing Miss Bergh and upon each new hearing there is a decided improvement in everything she does. She has been exceptionally well trained and has a bright future before her. Of her success she as well as her capable teacher, Louise St. John Westervelt, can well feel proud. Her other numbers were the bell song from "Lakme" and a group comprising Arensky, Seifer and Peel numbers and the waltz song from "Romeo and Juliet."

May Peterson a Visitor

One of the distinguished visitors here this week was May Peterson, the well and favorably known soprano of the Metropolitan Opera Company. Miss Peterson, on her way from Des Moines, Ia., where she gave a recital, to Milwaukee, where she appeared on Thursday, stopped long enough in Chicago to pay this office a visit.

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The contests will be held at the Mary Wood Hinman studio, 721 North Michigan avenue, one block south of Chicago avenue, on the following dates: Preliminary piano contest, Friday, April 5, at 10 a. m.; preliminary voice contest, Saturday, April 6, at 10 a. m.; violin and cello contest, Monday, April 8, at 1 p. m.; final piano contest, Wednesday, April 10, at 1 p. m.; final voice contest, Friday, April 12, at 1 p. m.

A winners' concert will be given at Martine's Hall, 2732 Hampden Court, Monday, April 15, at 2:30 p. m. Those wishing to compete must file an application with the chairman of the committee, Mrs. Lotta W. Poritz, 1507 Maple avenue, Evanston, Ill., not later than March 28, who will furnish competitors on request with a list of works which must be prepared for the contest. Applications will be numbered as received, and those numbers will be used as place numbers in the contest.

Apollo Club Concert

On Monday evening, the Apollo Club, Harrison M. Wild, conductor, offered its second concert of the season at Orchestra Hall. As this office received no tickets, the concert cannot be reviewed. All managers of organizations, impresarios and recitalists who wish their concerts reviewed send tickets to this office a few days in advance of the concert. Probably Manager Hawley, who is perhaps a novice in the "game," did not know this and expected that this office would call for the tickets.

Hans Hess' Annual Recital

For his annual Chicago recital on Sunday afternoon, March 10, at 3 o'clock, at the Playhouse, Hans Hess, the prominent Chicago cellist, has arranged an interesting and novel program. Beginning with the Corelli D minor sonata, following with the Boellmann "Variations Symphoniques," the Brahms E minor sonata and closing with a group containing "Tempo di Menuetto" (Haydn), Clarence Loomis' "Adagietto," Kurt Wanieck's "Meditation" and Saint-Saëns' "Allegro Appassionato," the program is made up by an excellent artist who understands the art of program building. Mr. Hess will have the assistance of Gordon Campbell at the piano.

Artists' Recital at the Vognild Studios

A program of unusual interest was given last Tuesday evening by Edward Clarke, baritone; Rachel Steinman Clarke, violinist, and Earl Victor Prah, pianist. It was rendered in the Vognild Studios, East Twenty-second street. These studios, for so many years the Steffen studios, have been taken over by the Vognilds and present an attractive place for music. The program was given in the main room, which, with its art furnishings, shaded lights and artistic atmosphere, made an excellent program all the more enjoyable.

All three artists chose to present a Russian group, all delightfully given. Much interest was added by Mr. Clarke's rendition of Max Hindrich's "Spanish Duel," with the assistance of both Mr. Prah and Mrs. Clarke. These three artists will give a concert at Muskegon, Mich., on Tuesday evening, March 5. They will entertain for the Chicago Woman's Club March 10. Mrs. Clarke and Mr. Prah will appear for the Englewood Club March 25.

Ruth Batteiger, artist-pupil of Mr. Clarke, recently has been appointed soloist of the United Presbyterian Church. She appeared last week for the Play Goers' Club, and took part in a recital this week at the Lyceum Arts Conservatory.

Wendell Heighton a Chicago Visitor

Wendell Heighton, the indefatigable business manager of the Minneapolis Symphony Orchestra, was a visitor in Chicago for a few days during the week. His

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sojourn in the "Windy City" was in behalf of the orchestra, which has just returned from a most successful tour of the West.

The Symphony Concert

Yolanda Mero, who played with the Chicago Symphony Orchestra in previous seasons, was the soloist at the twenty-first concert of the season, and she scored heavily in the Liszt A major concerto. Mme. Mero is the possessor of a sure and facile technic, dynamic power and poetic insight. The soloist was recalled at the conclusion of the number many times to acknowledge the plaudits of the audience.

The backbone of the program was the Elgar A flat major symphony, which was heard by the same organization at one of its concerts during the season 1910. No better reading of the symphony could be demanded than the one offered the habitués of the symphony concerts by Stock and his men. Such virtuosity as set forth by the Chicago Symphony Orchestra in the rendering of that symphony is seldom equalled. The enthusiasm of the audience was due more to the playing of the symphony than to its worth. A comedy overture on "Negro Themes," by Henry F. Guilbert, which opened the program, proved a pleasant number, well deserving its place on the program. Negro music, however, is not American. It is rather African, and as such the music of Guilbert is atmospheric. Strauss' symphonic poem, "Don Juan," was admirably presented by the orchestra, and all in all the concert proved one of the most enjoyable of the present season.

Chicago Musical College Notes

Carl D. Kinsey, who returned from New York last Monday, visited in the eastern metropolis Oscar Saenger and Herbert Witherspoon, the two eminent vocal instructors who will teach in the summer session of the Chicago Musical College. Both expressed the liveliest enthusiasm for the work which they will accomplish in Chicago, and a number of their pupils in New York asked Mr. Kinsey to register them for the vocal classes that will begin at the college this summer.

The program that was given by the Chicago Musical College Saturday morning was presented by students in the piano, vocal and violin departments.

Helen Norfleet and Anne Thompson, pupils of Harold Mickwitz, have recently gained distinction by reason of their piano playing. Miss Norfleet, a native of Oklahoma, played with the Kansas City Symphony Orchestra at Kansas City. "Her vigor and fine sense of balance in the playing of the Liszt fantasia for piano and orchestra, in addition to much spirit and musical feeling, won instant recognition," said the reviewer for the Kansas City Post. Anne Thompson, also from Oklahoma, was not less successful at a recital given at the Bush Temple, Dallas, Tex. Mr. Mickwitz will join the Chicago Musical College faculty next June.

Cleo Mae Dickerson, pupil of Frank L. Denhard, of the Chicago Musical College faculty, has been winning much

commendation for her playing on the tour which she has been making under the auspices of the Chautauqua Managers' Association.

Harold Maryoot gave the first of a series of lectures on "Pedagogy" in Ziegfeld Theatre, Saturday morning. His subject was "Personal and Educational Requisites of a Music Teacher."

JEANETTE COX.

Adelaide Fischer Busy

Adelaide Fischer was soloist with the New York Philharmonic Society, Josef Stransky, conductor, in Middletown, Conn., on February 15. Miss Fischer is said to have received a veritable ovation after singing the arias "Depuis le Jour" and "Hiawatha's Departure."

On last Thursday morning Miss Fischer appeared in joint recital with Lester Donahue, pianist, before the

"First used as an encore number, now programmed as a melody ballad.

"With All My Heart and Soul"
By Ernest R. Eall

Haarlem Philharmonic Society, in the Astor Gallery at the Waldorf-Astoria, New York.

Spiering Pupil Wins Praise at Palm Beach

Ruth Kemper, a talented young violinist and a pupil of Theodore Spiering, is appearing with success in Florida. The Palm Beach Post refers to an appearance there in highly eulogistic terms and especially comments on the "unusual mastery of her instrument" and "her sympathetic tone."

Tamaki Miura Available for Concert

Tamaki Miura, the dainty yet sensational Japanese prima donna, recently returned to New York after a most successful season with Bracale in Havana. Her interpretation of the role of the little Japanese maiden in "Butterfly" was most enthusiastically received, so much so that she gave a number of additional performances.



© Lumiere, N. Y.

TAMAKI MIURA.

She was also delightful in "Iris." Mme. Miura's representative, Mr. Bagaroz, of 1495 Broadway, New York, announces that the artist is available for concerts during the months of March and April. May 1 she sails for Buenos Aires, where she has been engaged to sing at the Colon. Upon her return to this country in September, she will join a prominent company, mention of which will be made shortly.

Anna Case Rests for a Moment

Anna Case, Metropolitan prima donna, spent part of last week at the Hotel Traymore, in Atlantic City. Miss Case's season has been particularly active this year. She has sung the largest number of concerts within the shortest space of time in her career, and the few days she has snatched for herself represent a well earned rest.

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W. J. Henderson, in the New York Sun:

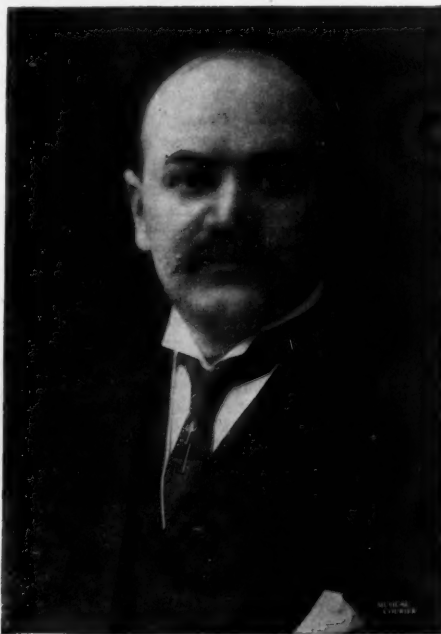
The orchestra stands on its own feet, so to say, and yesterday afternoon its stability was beyond question. The body of tone was large and there was always a hint of reserve power. Energy and enthusiasm sounded in the proclamation of every instrumental choir. The strings exhibited breadth and vigor, while the brass choir was signalized by smoothness, fullness of tone, and the woodwind went far toward meeting the requirements of an exacting program. MR. VOLPE'S SUCCESS IN TRANSFORMING RAW MUSICAL MATERIAL INTO A WORKING ORCHESTRA MUST INDUBITABLY BE RECOGNIZED.

Reginald de Koven, in the New York World:

Their playing was marked by a buoyancy and forceful enthusiasm, by a balance and flexibility of tone and smooth compact sonority, and by an excellence of finish in phrasing and nuance which older organizations might envy, and which, I must confess, surprised me. But I gladly express my appreciation of the artistic work of both Mr. Volpe and his orchestra.

Binghampton Press:

With the confidence and precision of mastery born from deep musical insight into the works presented, Arnold Volpe conducted his wonderful orchestra through a varied, but wisely chosen program to a complete artistic triumph at the State Armory last night, under the auspices of the Musical Art Society. He sent the audience away convinced from the interpretation of the many styles of orchestral music offered, that NONE BETTER THAN VOLPE'S ORGANIZATION EVER VISITED THE CITY.



One of the impressive events of the past week was the VOLPE SYMPHONY ORCHESTRA, in which the remarkably gifted conductor of the organization led three big symphony works from memory, and discarded the use of the score also in the orchestral accompaniment to the Tchaikowsky B flat minor concerto—even in the tuttis of the piece.

The significance of VOLPE, however, does not lie alone in the fact that he has a phenomenal memory—although that places him in a class with Toscanini, of New York leaders—but must be accredited to the exhaustive musical knowledge he displays of all the symphony schools, and the completely satisfying readings he gives from every artistic and intellectual standpoint. His interpretation of the Franck masterpiece was an object lesson to the conductors we hear in New York, for it must never be forgotten that Volpe finds his own players, and with comparatively few rehearsals welds them into a symphony organism of the kind with which he won the admiration of the discerning music lovers. There is no use for the other orchestral conductors in New York to vie with Volpe, Toscanini excepted, for as long as such demonstration can be made by him of his knowledge of the symphony literature as he gives by directing from memory in the manner already mentioned, the competing efforts of his local rivals are bound to look like mere amateurish attempts.

It catches one's breath to think what Volpe could accomplish at the head of an orchestra like the Boston Symphony Orchestra, the New York Symphony, or the Philharmonic Society of New York, with money enough to engage the best players obtainable. —Editorial in Musical Courier.

Address communications to DANIEL MAYER, Times Building, New York City

THE METROPOLITAN MOLE

Metropolitan operagoers are becoming quite familiar with the "plain clothes" men who share in the first night curtain calls. When the revival of Donizetti's military opera, "The Daughter of the Regiment," had come to the close of the brilliant second act, there was Frieda Hempel to claim first honors as the Daughter; Antonio Scotti, a close second as Sergeant Sulpizio; Marie Mattfeld, as the haughty Marchioness, and Fernando Carpi, as the loyal lover. Then came Conductor Gennaro Papi, shy and retiring; General Manager Gatti-Casazza, whom everybody knows; Chorusmaster Giulio Setti; Technical Director Edward Siedle, and State Director Richard Ordynski, slender and youthful, but artistically stern. But one important factor of the performance—of every performance, in fact—was missing, and had the gracious Miss Hempel exited blithely to drag forth a dignified, well built, fine looking

remembering the words, but it isn't dead sure, and opera singers are humanly forgetful. Hence the Mole—the last word in musical preparedness—the man who makes forgetting an impossibility.

The Methods of the Mole

The Mole has a mental blue print of the location of every singer in every measure of the score. His duty is to locate them, attract their attention, and then start them off on every phrase or line or sentence they are to sing as best fits the need of the occasion. He must hand them their words just before they need them—trippingly on the tongue. The Mole is always about three measures in the vanguard.

Suppose, for example, that Miss Hempel and Mr. Scotti were to sing "Old Mother Hubbard," the soprano leading. Three measures before Miss Hempel was to begin to sing, the Mole would see where she was on the stage, and pointing an accusing finger at her, say in an ordinary but clear conversational tone:

"Old Mother Hubbard"

and plaintively and beautifully Miss Hempel would repeat it in song just when she should. Before she had finished with "Hubbard," the chances are the Mole would be informing her that the old lady "went to the cupboard," and having that question firmly settled, he would turn his attention of Mr. Scotti on the other side of the stage, and explain to him that Mother Hubbard's object was "to get her poor dog a bone," which information Mr. Scotti would, in due time, convey to the audience. Returning to Miss Hempel, the Mole would intermittently warn her that "when she got there" "the cupboard was bare" and switch back to Mr. Scotti to give him proper notice "And so the poor dog got none!"

Miss Hempel is not to be starred in an operatic version of "Old Mother Hubbard," but the familiarity of the Mother Goose classic is its apology as an illustration. Let us go back to "The Daughter of the Regiment," in which the soprano has won new laurels this season.

Three Measures Ahead of the Clock

Eight-fifteen o'clock, the hour at which the performance is to begin, draws near. The stars, garbed as in the time of Napoleon, are waiting in their dressing rooms. The peasants (chorus) are grouped on rising ground at the rear of the stage, and their wives and daughters are kneeling in front before a stone image of the Virgin, according to the libretto. The stage director and his entire crew are at their posts; the orchestra is in the pit.

Down one of the outer corridors of the Metropolitan saunters the man in the brown suit and the green hat. Mr. Marchesi is always on time, but never ahead of it. The chances are that he has been in the opera house for an hour or more, but he is a respecter of cues—and if three measures ahead of the score is enough for the singers, it is enough for him to take his place.

Following a turning stairway, he descends to the gloom of the understage world, surely picking his way through countless curious mechanisms. Automatically he pushes aside the heavy dangling cords of wire bound round with once white cotton strippings as a sore thumb is—a warning to "let alone." He passes, apparently unmoved, by the trap on which the Sandman, or was it the Dewman,

once rode up and down so gaily; and which the "Genii" in "Marouf" uses as a delivery wagon for the wonderful treasures he produces so miraculously.

At last the Mole comes to a narrow door on which is printed a cordial "Keep Out." Depositing his hat on a convenient peg, he disobeys the sign, and carefully closes the door after him.

Ankle Deep in Art

Up the steep, shallow staircase he climbs. It is dark, but he knows every inch of the way. One step squeaks; another creaks; another sags beneath his weight; and soon his foot touches a step agreeably hollowed out in the center. This is his cue to turn around—but first he reaches up and turns on the electric light, and picks up the score of the night's opera from the topmost step.

Having turned cautiously in his cramped quarters, he sits down, and his feet sink comfortably into the hollowed out step. The step should prove a comfortable footstool—he hollowed it out with his own shoes. The opening for his head is so small that the general effect is that of a patient taking an electric light bath in a cabinet, with just his head at liberty. But watch the Mole. He deftly removes a square of board in front of him, mysteriously disposes of it, and there before him is a music rack carved in the beams that support the floor of the stage. He now has a little free space in which to conduct, and he has a fair vision of the stage, as he is head and shoulders above it—but no more. On his handmade rack he slaps open the score at the first page. The Mole is ready.

The stage director gives the signal. Conductor Papi winds his way through the orchestra and climbs into place—and every one is on their feet for "The Star Spangled Banner."

Then the overture—and the curtain is up. For the next three hours it is the Mole's duty and pleasure to spend his time ankle deep in art!

"Up, the foe's advancing!" affirms the Mole, and the chorus is off.

Dividing his attention between the Marchioness and Ortensio, the first few moments of the opera go—then everybody exits, and down the incline comes a bluff, gruff and adorable Sergeant Sulpizio—Mr. Scotti.

Mole Tires of Applause—Not His

The audience greets the baritone, and the Mole says: "A thousand devils!" and so sings Scotti, "What legs those Swiss have!"

Sulpizio seats himself beside the table, and, preceded by the Mole, sets forth a fact or two about the splendid soldiers of the Eleventh. Then off stage is heard a merry warbling.

"Maria," grumbles the Mole. But who would need to be prompted to recognize that exquisite voice?

"Maria!" Scotti fairly radiates with joy as he repeats it.

The warbling grows more brilliant, rising higher and higher—and in dashes the singer. She is a vivacious vivandiere, her jaunty costume made jauntier still by the white cockade in the three cornered hat. It is Miss Hempel at her best, and the audience enthusiastically acknowledges.

Sometimes the Mole gets very tired of the audience. Sometimes they insist on cheering beyond his time for the warning. Not that it changes his plans any—he goes on just the same, but he hates to be annoyed.

"My regiment," he reminds Miss Hempel, amid the cheers . . . "I am proud of it, indeed . . . and it



FRIEDA HEMPEL,
As Maria in "The Daughter of the Regiment."

man in a tobacco brown suit and a hunter's green soft hat, what a commotion of curiosity it would have created.

Everybody would have whispered to everybody else: "Who is he?" "What does he do?" "Did you ever see him before?"

"Never!" would be all the answers. And doubtless not a person in the crowded house would have known that they were gazing upon Mario Marchesi—the Metropolitan "Mole."

Singers Never Miss Lines

Officially, he is known as the Prompter. But ever since I first spied his abode—the little slanting chimney that rises drolly in the exact center of the front of the stage, I have thought of him as the Mole. I gave the Mole all respect, but little did I dream of his greatness. How was I to know that he had a repertoire of all the Italian operas ever sung; that he was a thorough musician—a conductor, himself; that he was able to point the way to the singers because he knew it by note and by heart! To me, the Mole was just some one burrowing up from the darkest recesses of the understage to remind them of words.

Did it ever occur to you that in all the Metropolitan operas you had ever heard the singers never missed their lines—never failed to start them promptly on the beat intended by the composer?

There is no reason why they shouldn't sing their lines correctly—but the dramatic stage has no such record of allegiance to text. The most famous Hamlets have soliloquized a line or two short at times. Sarah Bernhardt as Camille once forgot in her most ardent love scene with Armand, and substituted a portion of the French alphabet. Joseph Jefferson played Rip van Winkle so often that the lines not only cut into his memory but through it, and many a fellow player has picked up his wrong cue to save an embarrassing stage silence, and then started the much beloved vagabond off on his next speech. And so on one could go indefinitely.

Such lapses of memory may happen on the speaking stage and few persons in the audience be the wiser. But what consternation would ensue if there were even one lapse on the operatic stage. How the faithful score followers would gasp, and the libretto readers shudder. How upset the whole rhythm of the performance would be.

The score the orchestra is playing is an excellent aid in

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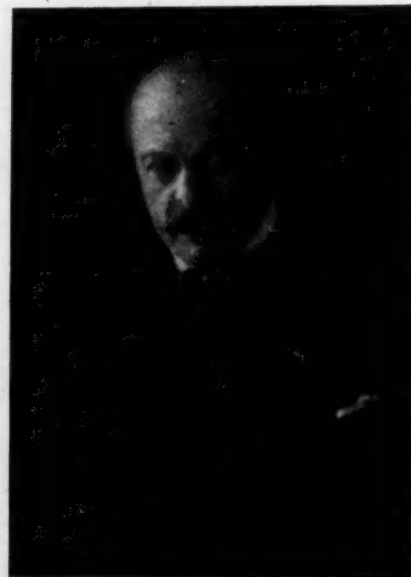
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has watched with paternal affection . . . over my youthful years."

"Is it not true?" says Scotti, after the Mole. The opera is sung in Italian, but for various reasons, principally because the spelling is easier, the words are given here in English.

Then comes a lively time for the Mole. Miss Hempel's here, and Miss Hempel's there, and Miss Hempel's everywhere on the stage, and it is the Mole's duty to point his finger directly at her, wherever she may be. Is it fun? Try to follow Miss Hempel yourself some time through a sprightly comedy scene. At last he gets her to the famous Rataplan:

Rataplan, rataplan, rataplan, rataplan,
Then advance—rataplan, rataplan!
March!
For fame and for honor—
Fame and renown!
Present! March!
The Regiment is my glory!
Then advance, rataplan, rataplan,
Rataplan, rataplan, rataplan, rataplan!

Finally, Sergeant Sulpizio and Maria come to the height of their frolic, and start to exit. Act I is ended.

Two Conductors That Beat as One

Down the narrow steps clammers the Mole. For about twelve seasons he has clambered up and down those steps whenever an opera was being sung in Italian. I had intended to ask Mr. Marchesi what course of study was required to be graduated as a Mole, but upon learning that he had a fine orchestra of his own in Italy, his own country, and that Toscanini, the former noted conductor at the Metropolitan, insisted upon Marchesi coming to this country with him because of his great ability—I decided not to display my ignorance.

"How about the conductor out in front?" I asked Mr. Marchesi. "How do you and Mr. Papi conduct so perfectly together, 'unsight and unseen,' as the children say?"

"Why not?" he queried. "We are reading the same score."

"Yes," I admitted rather hesitatingly, not quite convinced of the conclusiveness of the cause of such remarkable team work. "But the applause sometimes stops the reading at a permissible place—and there might be many little differences."

"You do not understand," interposed Mr. Marchesi. "What difference do the 'little differences' make? We are musicians and conductors—trained to feel the rhythm and the tempo."

Once more I am convinced that art is about 49 per cent. ability and 51 per cent. instinct.

Double Cross Eyed Prima Donnas

"How about the singers?" I asked Miss Hempel a little later. "I should think you would go mad with the Mole eternally jabbering at you—taking the words out of your mouth, or rather putting them in."

"Opera singers don't go mad," explained Miss Hempel, "they don't have time. During a performance they have to concentrate on four things at once. They have to watch four different people: first, themselves, to remember their music and words and acting; second, the singer they are acting with, so they can play up to him and keep the performance smooth and snappy; third, the Mole, who will be obeyed; and last, but not least, the conductor out in front."

Who, for one moment, watching Miss Hempel dancing around the stage in her nonchalant, care free impersonation of Maria, would imagine that she ever followed anything but her own delightful whims. And keeping an eye on four people at once! It is a wonder all prima donnas are not cross-eyed, twice over.

The second act went on the same as the first, with the added joy of Miss Hempel's drum solo. The Mole says the fair drummer chuckles merrily as she beats out the stirring music with the little black sticks as her soldiers sing.

"I could not live without you, dearest," the Mole passed on to Tonio (Mr. Carpi) to sing to Maria, and finally, after much give and take of conversation, tantalizing on her part, she relents and at the suggestion of the Mole sings:

"Since the day when I met you . . ." In brief, she plucked a flower and wore it until it withered on her heart.

Love scenes always are trying to third parties, and while the Mole isn't exactly a cynic, he has prompted so many people to swear eternal love and to vow undying loyalty that he frequently has his doubts as to whether or not love making is ever spontaneous. Anyway, the second act ends with the lovers parting, Maria kneeling to kiss the French flag as she bids Tonio a last farewell.

The Lightning Bug

After the second act, the Mole goes calling on his next door neighbor, the Metropolitan Lightning Bug—otherwise the electrician. The Lightning Bug urges you to KEEP OUT in just as big letters as the Mole does. He also has a house on the stage, just to the left of the Mole's, but it is a smaller house and a lower house. It is so little of a house, in fact, that few people know it is there. The Lightning Bug has a ladder instead of steps and a suspended red Brussels carpet seat. Properly enthroned on it, he issues orders to his crew of two, who work in the long, narrow room at the foot of the ladder. It is a strange, weird room, with all the flavor of shipboard. A high launched steering wheel has the place of honor, and the wall is one vast switchboard, lined with highly polished levers. They represent daylight, twilight and moonlight; a sunset at sea, or dawn in the Swiss Tyrol, or what you wish; and by the farther levers, thunder and lightning and rain and hail are mobilized at will.

A Boy "Over There"

"Hello, Marchesi!" says the electrician. "How's the boy?"

"Fine," says the father, his face lighting up. "I just got a letter from him today. He's crazy about being a soldier—he wants to be right in the thick of things." And they drift into an interesting conversation about the lad that's at the front. Suddenly Mr. Marchesi takes a quick glance at his watch, but before he snaps the case there is a glimpse of a lovely little daughter with wonderful dark eyes. And as back in his own chimney he listens to the well man-

nered, whimsical prelude to the third act, with its insistent little phrase of "Over There," he thinks of the boy.

A Change of Moles

There is perhaps no more sparkling comedy than the last act of the Donizetti opera, where Maria, hampered by an exquisite gown with a refractory train, alternately submits to her high position as the Marchioness' niece—in reality, her daughter—and vociferously rebels against it. The listener may not understand Italian or music, but he cannot help but understand the longing of the two arch-rebels—Sulpizio and Maria—for their regiment and their mad frolic with the Marchioness. The Mole speeds up. He tosses a line to Mme. Mattfeld and a line to Mr. Scotti, and every second he has free from them, Miss Hempel's role is simply clamoring for words. The interpolated "Proch Variations" give the Mole a little breathing spell

Wherever and whenever
"With All My Heart and
Soul" is used applause is
sure to follow.

"With All My
Heart and Soul"
By Ernest R. Ball

and he yawns—freely and gladly. Tremendous applause greets the singer at the end of the number. The applause goes steadily on—and at last, Miss Hempel gives an almost imperceptible signal to Conductor Papi. Down flies the Mole, to be replaced immediately by another Mole.

Why the change? The orchestra gives the answer in the opening chords of "Home, Sweet Home," quickly acknowledged by the audience. Miss Hempel sings in English, and it is an English speaking Mole, who for a few brief moments shines in a reflected glory.

Yawns as Hempel Sings

"Why do you yawn when Miss Hempel is singing?" I asked Mr. Marchesi as he waited at the foot of the stairs.

An expressive shrug of the shoulders is the answer. It is such a waste of time to prompt her, he says . . . so monotonous. She knows all her roles perfectly. She won't forget; she knows she won't forget, and he knows it, and everybody knows it—but he has to jabber along just the same. The routine is compulsory. Some singers might forget, but the Mole never has any hopes of Miss Hempel doing so.

"But occasionally you are useful," I suggested consolingly.

Who will ever know how useful the Mole is! The more useful he is the more unnecessary he seems. He is the ounce of operatic prevention, and what he doubtless prevents no number of pounds could cure.

The Mole told me, in confidence, that generally speak-

ing, the big singers could pull through without any of his help, but once in a while . . . well, even the biggest ones have nerves, and once in a while they seem to become deaf and dumb and blind. He says he points at them forcefully and shakes his finger madly, and almost yells their lines, and they don't seem to see or hear. But, somehow, his power of suggestion always pulls them through at the last second.

Down scurried the English Mole, and up scurried Mr. Marchesi, to bring the opera to an ending in which they could all live happily ever after.

I joined the departing crowd, wondering if the Mole had his favorite operas and his favorite singers, and why the audience never heard him as he faithfully read through the score. Perhaps the ears of the audience were filled, as mine were, with a stirring memory of Miss Hempel singing:

Present! March!
The Regiment is my glory.
Then advance, rataplan, rataplan,
Rataplan, rataplan, rataplan, rataplan.

L. W.

Charles Harrison Has Eventful Tour

What happened to Charles Harrison, tenor, on his recital tour in January and February is clearly shown in the following schedule:

January 22, Petersburg, Va.	The first heatless Tuesday, theatre freezing cold, accompanist wore her fur coat.
January 25, Hopkinsville, Ky.	Concert postponed a day on account of traveling conditions. The Tabernacle, where the recital was to be given, could not be heated, so at the last moment the concert was given in a moving picture house.
January 26, Louisville, Ky.	Mr. Harrison was to have sung for the boys in camp, but he missed connections, and concert could not take place.
January 28, Moberly, Mo.	Nothing happened, but a very successful recital. Mr. Harrison has sung here for two consecutive seasons.
January 31, Sedalia, Mo.	Water pipes burst and city heating company could not heat the theatre, so concert was postponed one day, then given in a church. Mr. Harrison has sung here for three consecutive seasons.
February 2, Kansas City, Mo.	Mr. Harrison picked up a \$3 bill on the street, and thought it might bring him better luck.
February 3, Tulsa, Okla.	Just escaped a smallpox quarantine.
February 6, Dallas, ex.	Concert postponed at last moment until April.
February 7, Belton, Tex.	Concert arranged on five days' notice, house packed. Mr. Harrison's second consecutive appearance.
February 8, Abilene, Tex.	Worst sandstorm in thirty-five years on night of concert—impossible to see across the street. Mr. Harrison has appeared here for three consecutive years.
February 11, Roswell, N. M.	Concert a big success in every way. Third consecutive season.
February 13, Carlsbad, N. M.	First "real" concert! they have ever had. They are clamoring for another.

Mr. Harrison claims that he escaped from only two things, namely, the smallpox and a railroad wreck, but he was in excellent voice on every occasion and artistically his tour was highly successful, and he is now preparing for another tour in April. In many of these places he has already been re-engaged for next season.

Flonzaley Quartet Concert

The Flonzaley Quartet will give its third subscription concert in Aeolian Hall, New York, Tuesday evening, March 12. The program will include the Debussy quartet in G minor, the Mozart quartet in D major and the Dvorak quartet in F major.

"Her voice is firm, colorful and agile, and is always the servant of a clear and discreet purpose."—*Tribune*.

"Miss Fischer has a pleasant and fresh voice which makes her recitals a real pleasure."—*Morning Telegraph*.

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"Her pretty, light soprano voice was managed with the skill and effectiveness that reflected her musicianly understanding; her technical attainments were portrayed with good taste, intelligence and judgment."—*American*.

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES

(Continued from page 5.)

the general public at the Auditorium on Saturday afternoon, February 25.

The Cherniavskys have been spending a few days in Los Angeles in an endeavor to find a suitable apartment for their parents, who are to enjoy the many delights of Los Angeles for the balance of the winter, and perhaps stay on indefinitely.

The interest of these young men in all phases of life is very intense, and after one studies them, when they are innocent of being watched, one readily comes to an understanding of their ability to get such splendid ensemble effects as they produce in their playing.

There is, too, an individual interest each has for the success of the other, a common viewpoint to which all effort of thought and action is concentrated, which makes for that atmosphere in which artistic work flowers to fullest fruition.

They have the "system," have these Cherniavskys!

The young men played their trios on Saturday's program, with the Cherniavsky "abandon" which is characteristic of their work and which audiences all around the globe have delighted in.

Mischel, the cellist, presented a group of solos made up of Cui's cantabile, Popper's "Vito," and Davidoff's "At the Fountain," Jan, the pianist, gave the three Chopin numbers nocturne in C sharp, valse in A flat, and the polonaise in A flat. The violinist, Leo, presented the violin concerto No. 4 in D minor of Vieuxtemps.

The program was nicely balanced and enthusiastically received by the audience which showed marked appreciation both for the ensemble and the individual numbers.

This being a Saturday afternoon concert, Manager Behymer arranged for the school children to be present, by means of a special rate to the children. The youngsters took advantage of the situation and came in considerable numbers. Every time music of this character is offered to the youth of the city, a great stride is made toward moulding the musical status of the coming generation, and such efforts should be given the high praise they deserve.

Los Angeles Teachers' Association

A most successful meeting of the Music Teachers' Association was held at Symphony Hall in the Blanchard Building on Monday night, February 17. A large number of music teachers were present and a spirit of good fellowship was very much in evidence. Abbie Norton Jamison presided. The guest of honor was Mrs. Edward MacDowell, who spoke of the MacDowell Memorial work at Peterboro, N. H. The great American-composer and his works were spoken of as only Mrs. MacDowell can speak. Homer Grun, the pianist-composer, presented his new suite, which he has called

"Zuni Impressions." The suite has four individual numbers with the titles "The Flute God," "The Rainbow Spring," "The Mysterious Story" and "The Rainbow Dance." Mr. Grun was enthusiastically applauded on his presentation of this new composition, and he responded with his composition "Song of the Mesa," a very popular selection with pianists hereabouts. Stella Thomas Deshon, contralto, favored the gathering with a group of songs, which were "Trahison" (Chaminade), "Young Alan the Piper" (John Prindle Scott) and "Lungi dal Caro Bene" (Secchi).

Stella Thomas Deshon in Recital

To an assemblage very brilliant, socially, and in surroundings very handsome as to appointments, Mrs. G. K. Bretherton presented her artist-pupil, Stella Thomas Deshon, contralto, in recital at the Alexandria ballroom, on Wednesday evening, February 20.

Mrs. Bretherton as teacher and Mrs. Deshon as pupil are to be highly congratulated upon the general results of Mrs. Deshon's work.

Mrs. Deshon has a voice of unusual range; the lower register is of great beauty, very flexible and capable of expressing the deeper emotions to no small degree. Her upper notes are brilliant, but are somewhat hard (a term not to be confused with the word harsh), hard in the sense of being slightly metallic. These upper notes are not displeasing, but lack the beautiful quality found in the lower register.

Nature has been very kind to Mrs. Deshon, who with her physical attractiveness makes a splendid appearance on the recital stage. Mrs. Deshon has withal a mental sufficiency, as her interpretations evidenced.

It was to be regretted that Mrs. Deshon found it necessary to refer frequently to her little book of words. Emotion expressed through any art medium, to have its fullest value, must be unhampered; and the singer who must refer to either notes or words loses the point of contact with the hearers. The writer during Mrs. Deshon's recital, many times, suspected her of possessing great temperamental resources, which, had the mechanical impedimenta spoken of been out of the way, would have resulted in far greater artistic results than were produced. But, as stated before, these results in general are to be highly commended, and the writer has no hesitancy in stating that Mrs. Deshon is destined to fill a very important place in the ranks of the noteworthy singers in the very near future.

As Mrs. Deshon's coach, Mrs. Bretherton fully appreciates the musical "find" she has in her pupil, and is giving her the benefit of her splendid ability as teacher.

The assisting artists were Cornelia Rider Possart, pianist; Herman Seidal, violinist, and Chev. Fulgenzio Guerrieri, pianist, who acquitted themselves finely and who were applauded warmly by the hearers.

The accompanist of the evening was Marjorie Hicks,

who was called in at the last minute as a substitute, and who deserves great credit for the sympathetic manner in which she accomplished a very difficult task.

The program contained works by Tchaikowsky, Hindach, Cottenet, John Prindle Scott, Mozart, Mendelssohn-Liszt, Rubinstein, Mascagni, old English, old French, Secchi, Meyerbeer, Chev. Fulgenzio Guerrieri, Leroux.

Notes

Estelle Heartt Dreyfus was the artist engaged to give the Sunday evening program at the Beverly Hills Hotel on February 17. Mme. Dreyfus sang groups of Russian songs, in which particular type of song she is unusually successful, and American songs, which group included "The Battle Hymn of the Republic." Mrs. Dreyfus was assisted at the piano by Glenn Knight; she also had the assistance of the Beverly Trio.

For many seasons the Beverly Hills Hotel management has found it paying to feature their Sunday evening musicales, and the guests of that hostelry may always be assured that they will hear artists and music of the best.

Bruce Gordon Kingsley, the organist, who is well known here for his organ work and his lectures on grand opera, has returned to this city after a sojourn of some months in San Francisco.

The usual Sunday afternoon musicale at the Trinity Auditorium gave way to a lecture by the lecturer, Rabbi Isadore Meyers. A short musical program was given by Gerald Goldwater, basso, and Homer Simmons, pianist.

The success of the "Moderns" program given by Ruth Deardorff-Shaw, tone colorist, and Grace Viersen, soprano, was so pronounced, and requests have been so numerous for a repetition of the program, that the artists have decided to offer the program again which was given last week and reviewed in a former letter.

The Matinee Musical Club held a musicale on February 13, at which Will Garroway, the pianist-accompanist, presented a group of piano numbers. Mr. Garroway maintained his usual excellent standard of performance, to the great pleasure of the members and guests of the club. T. A.

PORTLAND, ORE.

Reinald Werrenrath, the baritone, came on February 16 and won an ovation in the Heilig Theatre. This was his first appearance in this city. His deeply expressive voice and distinct enunciation led to a countless number of recalls. The distinguished artist was heard in works by Handel, Giordani, Legrenzi, Duparc, Ferrari, Massenet, Bain-

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bridge Crist, Cecil Forsyth, Frank la Forge, Arthur Whiting and Walter Damrosch. Needless to say, there was a large attendance. Mr. Werrenrath appeared under the direction of Steers and Coman, who will present Frieda Hempel on April 3.

The Portland Music Festival Association is laying plans for its 1918 festival, which will take place late in May. A number of the best Eastern soloists will be engaged to sing at each concert. The chorus is made up of 300 voices and it will be supported by the Portland Symphony Orchestra of sixty union men. William H. Boyer, supervisor of music in the public schools, is rehearsing the chorus.

Lucien E. Becker, organist, and Jane Burns Albert, soprano, who are numbered among Portland's best artists, gave a splendid concert in the Public Auditorium on Sunday afternoon, February 17. The admission fee was fifteen cents and the concert was well attended.

Wilmot Goodwin, baritone; Florence Austin, violinist, and Lee Cronican, pianist, came again on February 25 and favored the city with two delightful concerts.

Bernice Mathisen, violinist, and Glenn Shelley, pianist, advanced pupils of Franck and Beatrice Eichenlaub, were heard in recital in the Masonic Temple. They played their selections with skill, meeting with warm approval and much praise.

Mrs. Warren E. Thomas, one of the city's leading musicians, has just been appointed business manager of the Portland Opera Association. This capable organization is rehearsing "The Merry Wives of Windsor."

Frederick W. Goodrich, the able president of the Musicians' Club, is giving a series of lecture-recitals in a local department store. J. R. O.

DENVER, COL.

It is not often that Denver enjoys two symphony orchestra concerts in one week, yet such was her good luck the week that has just closed. Robert Slack, who knows the city's taste, brought the Minneapolis Symphony Orchestra. Emil Oberholfer is popular here, and drew a huge house, despite ice and snow and zero weather. He gave the following program:

Overture, "Sakuntala," Goldmark; symphony, No. 4, op. 36, Tchaikowsky; concerto, A minor, van Goens; romanza, suite, op. 19, Dohnanyi; Spanish caprice, Rimsky-Korsakoff.

Cornelius van Vliet, cellist, was the soloist. Mastery, dignity and equipoise were in his delivery. His triple encore was justified.

It certainly was pleasant to compare our own Philharmonic Orchestra with this well trained visiting body, and without in any way depreciating our visitors, to bring to our souls the certainty of home growth! Mr. Tureman, conductor, has been hampered by lack of rehearsals, and sometimes this shows in lack of distinctness, precision and mechanical mastery, but the "gleam of the dream" in his soul touches with its inspiration the men under him and gets across the footlights. The program of Thursday evening was undoubtedly the most successful of this winter's concerts. It was the fourth of the series, and was notable for two reasons. First, the production of "The Red Swan," from the "Hiawatha" suite by Richard Bourke, a Denverite, young, a violinist, very modest and very worth while. The composition was modern, full of imagination, and well handled. It is unquestionably the most promising American work (barring MacDowell's and Herbert's "Natoma") that this writer has heard.

Reinald Werrenrath proved himself the star singer of the winter. There is a quality one likes to call American in his singing that "takes" mightily. It's clean and fearless and bonny, and it's tender. Also he has fine skill in interpretation. Besides these two interesting young artists the orchestra gave "Les Erinnyes," Massenet; scherzo capriccio, Dvorak; "Karelia" overture, Sibelius.

A howl of dissent is going up from the city over the price of admission to the two organ concerts for March 21 and 22.

Mrs. Smislaert, one of the well known teachers of the city, is seriously ill.

Lucile Pollard Nelles, a pupil of Moszkowski, and a former resident of Ohio, has selected Denver as both home and a centre for professional activity.

Margaret Wilson and Evan Williams will be the soloists for the opening organ recitals at the Auditorium. L. A. R.

SEATTLE, WASH.

The third concert of the Seattle Philharmonic Orchestra was given before a large audience at the Metropolitan Theatre on February 7. It was unquestionably one of the

most keenly anticipated concerts of the season, as Theo Karle, America's renowned tenor and Seattle's own product, was soloist for the occasion. He contributed, aside from a group of small numbers, Handel's recitative, "Deeper and Deeper Still," from "Jephtha;" aria, "Waft Her Angels," from the same composer, and the aria "E' Lucevan le stelle," from "Tosca." Theo Karle's voice seemed more resonant and sweeter than ever. His musicianship is of the high standard along which lines he has been trained. Mr. Karle has with him a very capable accompanist in the person of William Steckles, composer-pianist. "Expectancy," a beautiful little song written by Mr. Steckles, was sung by Mr. Karle in his usual exquisite and resonant style. The audience would fain have heard more from Theo Karle judging from the warm applause accorded him at the conclusion of every number.

Now-a-days no program is considered complete without a melody ballad.

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is a melody ballad of real merit.

The work of Conductor Spargur and the orchestra was very good. The opening number was an overture "Le Baraffe Chiozzotte" by Sinigaglia. The other numbers were: two movements from Stanford's Irish symphony in F minor, and Saint-Saens' "Algerienne" suite, ending with the overture "1812" by Tchaikowsky.

The program in its entirety was repeated the following Saturday at a matinee.

The Ladies' Musical Club of Seattle presented in concert, Monday afternoon, February 11, the Ladies' Musical Club of Tacoma. The program was well arranged and was given throughout with enthusiasm, achieving a high artistic attainment. A double quartet composed of well trained voices gave the opening number.

Bertha Seabury-Prentice, violinist, rendered in a broad sympathetic style with warm round tones, the second movement of Max Bruch's G minor concerto.

Mrs. Prentice is a pupil of Anton Witke, concertmaster of the Boston Symphony Orchestra, and was studying with him when the former was concertmaster of the Berlin Philharmonic.

One of the enjoyable features of this program was the artistic and dramatic rendering of "L'Insigne parola" from Verdi's "Aida," by Mrs. Frederick A. Rice. The encore sung by Mrs. Rice is a new song, a lullaby, written by Mrs. R. Dunn, wife of Major Hugh A. Dunn, now serving on Pershing's staff in France. The song is entitled "By By Chair" and is published by the composer in Indianapolis. Other songs given by Mrs. Rice were the Chinese "Mother Goose Rhymes" (Crist-Headland). It has been some time since the Seattle public has had the privilege and pleasure of hearing the sweet voice of Mrs. Rice. Speaking of works of charity among musicians, since May 10, Mrs. Rice has knit seventy-six pairs of socks, ten sweaters, and fifteen helmets. She is chairman of all Red Cross knitting in Tacoma.

Margaret McAvoy, added much pleasure to the afternoon with her numbers on her Italian harp. Chopin and Liszt numbers were beautifully interpreted by Pauline Endres.

After the concert an informal reception was held in the studio apartments of Mr. and Mrs. Ernest Elwyn Fitzsimmons to meet Bertha Seabury-Prentice, at which time Miss Cawsey, coloratura soprano and artist-pupil of Leonora Friedland, sang. This young artist has a very flexible voice of wide range and of beautiful quality.

The Nordica Choral Club recently gave a concert in the Odd Fellows' Temple, selecting as the theme Japanese

songs and music. Melton Seymour, conductor, must be given great credit for the work he has done for this choral club.

Recently Myrna Jack, violinist, and F. Scavenius, pianist, were heard in a joint recital at the First Presbyterian Church. A program arranged with three sonatas for violin and piano, in addition to four groups, is too ponderous. The following composers were represented: Corelli, Grieg, Vieuxtemps, Vivaldi, Hubay, MacDowell-Hartman, T. Nachez, Sarasate, Scriabin, and Chopin. Leonora Friedland was the capable accompanist.

Another pupils' recital was given on the 16th, in Fischer Hall, by members of the class of Mrs. W. M. Brownfield, pianist. Several talented students were heard to advantage and the program was concluded with the Liszt fantasy played by Mrs. Brownfield with Silvio Resigori at the second piano. Mrs. Brownfield plays with animation and understanding. Her teaching as well as her playing shows a very high ideal. E. E. F.

SAN FRANCISCO, CAL.

Zimbalist gave his second recital in San Francisco before a good sized audience on February 24. He was warmly received and his offering was truly a delight, in spite of occasional lapses of intonation in his octave passages. He is so thoroughly an artist, and combines in his manner and in his interpretations so much youthfulness with the charm of poise and dignity of bearing, that his recitals are a rare pleasure. With all of his magnificent technique he possesses a wonderfully pure and limpid tone which he never sacrifices to the demands of pyrotechnics. I noticed that there were many violin students in the audience, and they could not learn from a better master!

His program at this recital was of a solid nature, well calculated to attract the true music lover, who cares not how difficult the music may be if only it is beautiful. And surely this program was an offering of rare beauty. It opened with Lalo's "Symphonie Espagnole." This was followed by a prelude and fugue by Bach for violin alone, and the final group of shorter pieces included "Melancholique," Tchaikowsky; "Russian Dance," Zimbalist; "Orientale," Cui; "Zephyr," Hubay, and "Carnaval Russe," Wieniawski.

It would be quite impossible to analyze this artist's handling of the various numbers on this notable program—impossible and useless. For one could not repeat what has already been said of the nearly perfect playing of this young master. That he is not yet fully developed is evident enough, but it is no less evident that this development, if it is not hindered by some untoward circumstance, will make of him in the end one of the world's greatest artists.

Persinger with San Francisco Symphony Orchestra

Louis Persinger was the soloist at the concert of the San Francisco Symphony Orchestra on the same afternoon. He played Wieniawski's "Souvenir of Moscow," and one could but regret that he selected so short a number. It was evident that the public felt this regret, for there was much applause.

Persinger need never have any fear that he will not win and hold his public, for he possesses all of those attributes which, in the career of the virtuoso, insure success. He is, to use a popular expression, "cut out" for the career of a public performer. He has that most invaluable of all possessions, the gift of inspiring confidence even before he has laid his bow across the strings. One sits back with the comfortable feeling that everything will go off well in this man's capable hands, and one may safely settle down to pure enjoyment. His tone is big and sonorous, without ever being forced. It carries perfectly over the tone of the orchestra, and there is never a moment of that painful necessity of straining one's ears to catch the solo instrument. (If artists generally realized how much these little things have to do with public success they would pay more attention to them.)

Most exquisite was Persinger's playing of the many double harmonics with which this composition is so overloaded. (Wieniawski must surely have wished to exhibit this particular feature of his playing when he wrote it.) Persinger played them all with perfect purity and intonation. The long cadenza with which the work opens was also done in a big, broad manner, a fullness of tone and excellence of phrasing that moved his hearers to sincerest admiration. His success was well deserved.

The orchestra played Liszt's first rhapsodie, Skilton's two Indian dances (mere tricks of orchestration without either melodic or harmonic development), Tchaikowsky's "March Slav" and Rimsky-Korsakoff's "Soheherazade." The splendid playing of the orchestra was particularly noticeable in the last two—and also in the playing of the

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national anthem with which the concert opened, and which deserves a word of special mention, for Hertz gives it with unsurpassed bigness and force.

Rappaport Gives Recital

Albert Rappaport, called, in his advertisements, and on his programs, the "Celebrated Russian Tenor," gave a recital of song on the same afternoon (everything seems to come at once in this city!) at the Scottish Rite Auditorium, assisted by Charles Miller, violinist, and Gyula Ormely, accompanist.

Mr. Rappaport is official cantor of the Congregation Keneseth Israel, but his program was far from being of a religious character, consisting of songs and opera arias. Among the most beautiful of the offerings on his program was "Oh, Come with Old Khayyam," from the cycle "Omar Khayyam," by Giacomo Minkowski, who is now residing in San Francisco and who has dedicated this work to Mr. Rappaport.

Mr. Rappaport is endowed with a voice of really lovely quality, except in the high notes, which he took falsetto. And this voice he knows not, as yet, in the least, how to use. I am told that he is studying with Mr. Minkowski. If so, he should become an artist of great merit, but until he has completed his education he should not attempt public appearance, except with the clear understanding that he is still in the student class and presented by his teacher. No such explanation was vouchsafed upon this occasion, and it was with some surprise that I discovered in this "Celebrated Russian Tenor" an entirely unformed young singer, possessing much promise, it is true, but still far from ready to enter upon a public career. In view of this, no detailed criticism of his program is necessary.

Notes

Frederick Preston Search, cellist and composer, now in the naval reserve service, appeared recently at the Hotel Del Monte, playing the cello part in a Mendelssohn trio for violin, cello and piano, and a number of solos, including one of his own compositions.

Hother Wismer, violinist, and Fannie Bailey Scott, soprano, gave an interesting program recently for the Over-

seas Club in Berkeley, at Unity Hall. They were enthusiastically received by a large and discriminating audience.

Mme. Cailleau, one of San Francisco's most prominent sopranos and vocal instructors, has just returned from an extended visit to New York, where she was entertained by many noted musicians, among them Sembrich, Bispham, Bauer, Thorne, Brennemann, Motte and Witherspoon.

Edwin H. Lemare, municipal organist, plans to give monthly recitals for school children. It is also announced that he will form a choral society which will give oratorios about four times a year at the Civic Auditorium. F. P.

SPOKANE, WASH.

The Lorelei Club gave its one and only concert this season at the Central Christian Church, Tuesday, February 5. Edgar C. Sherwood, the conductor, has brought the club up to a very high standard and to him goes considerable credit for the remarkable ensemble and genuinely artistic singing of this ladies' chorus. Mr. Sherwood is always the musician, never descending to the sentimental dragging out of certain phrases. In rhythm and attack, the Lorelei Club was accurate, showing careful attention to vocal timbre. The personnel of the club is drawn entirely from trained voices, giving it a decided advantage. The well balanced program began with Mozart's "Hymn to the Sun," which was done with clarity of phrasing. Mrs. Jean McLeod Algie sang the incidental soprano solo with a pure ringing tone and correctness of phrasing. Her voice is very resonant and of a delightful quality, particularly in the middle register. The "Dreaming Lake" of Schumann was effective and the "Lorelei," by Pease, with Mrs. Chas. Freese singing the soprano solo, received much applause. Mrs. Freese sang with her usual purity of tone and pleasing style "When Twilight Weaves," Beethoven; "The Dancing Doll," Poldini, and "Christmas Day in the Morning," by Percy Grainger, completed the first part of the program. The last number was a display of complicated rhythms and difficult entrances which the club executed well.

Lawrence L. Lewis, baritone, the soloist, sang the Pro-

logue from "Pagliacci" with much verve and dramatic appeal. He was later joined by Marie Scammell-Lewis in several interesting duets.

The second part of the program was devoted to "The Highwayman," Deems Taylor. Mr. Lewis sang the solo part. This work, full of interest and charm, made a delightful closing number. Mrs. Ricarda Wheatley-Bachus was a capable accompanist.

As the last number of the Spokane symphony concert series, Reinald Werrenrath, the popular American baritone, presented a varied and interesting program, Thursday, February 14, at the Auditorium Theatre. Never has a singer been accorded a more enthusiastic reception by a Spokane audience than Mr. Werrenrath received throughout the entire program. This was his first appearance in Spokane and it is to be hoped that he will honor us often in the future. It is difficult to note the outstanding features of Mr. Werrenrath's singing, everything seems so perfectly co-ordinated. Gifted with a beautiful, resonant and appealing voice, he adds all the attributes of the true artist; remarkable diction, musically phrasing and a refined and convincing taste for nuances. The splendid breath control and velvety pianissimo were used only as a means to depict the true character of the songs and never to create wonder. The recitative from the "Rage of the Tempest" (Julius Caesar) by Handel was given with a virile authority in true oratorio style. "Caro mio Ben," Giordani, and "Che Fiero Costume," Legrenzi, were the Italian numbers, and in them Mr. Werrenrath revealed an exquisite bel canto. "My Lovely Celia" and "The Pretty Creature," old English, arranged by H. Lane Wilson, were pleasing because of a perfect enunciation and artistic style. In the French numbers, "Le Manoir de Rosemonde," Duparc; "Le Miroir," Ferrali, and "Vision Fugitive," Herodiade, Massenet, he thrilled by the sheer beauty of his rich resonant tones. The Bainbridge Crist settings of Chinese Mother Goose Rhymes: "Lady Bug," "Baby is Sleeping," "What the Old Cow Said," "The Mouse," "Of What Use Is a Girl?" "Pat-a-Cake" and "The Old Woman" were little gems and made a particular appeal. Their humor was so charmingly brought out by the artist as to leave the audience unsatisfied until two encores had been added. The remaining numbers were "O Red is the English Rose," Forsythe; "To a Messenger," La Forge; "Mistletoe," Crist; "Fuzzy Wuzzy," Whiting, and "Danny Deever," Damosch. In the last named song the artist was intensely dramatic in painting the tragic picture of Danny Deever, leaving a lasting impression of Mr. Werrenrath's manly vocal art. Harry Spier was a most able and sympathetic accompanist, playing the entire program from memory.

The Mendelssohn Club gave its second concert, February 13, before a large audience in the Marie Antoinette ballroom of the Davenport Hotel. H. W. Newton conducted and C. Olin Rice acted as accompanist. Eleanor Osborne Buckley was the soloist. The program was well chosen and the club sings very well indeed vocally. If it conquered its undue tendency to drag and sentimentalize, its work would gain and make a stronger appeal to its listeners. However, the Mendelssohn Club has a niche to itself in the musical life of Spokane and should continue its activity in furthering the cause of good music not only by its own concerts but by bringing artists and musical organizations such as the San Carlo Opera Company. Its new venture this season has borne fruit by increasing the following of the club very materially. The following numbers were given: "Marching," Trotter; "Calm Sea," Rubinstein; "A Father's Lullaby," Wiske; "Sweetheart, Sigh No More," Lynes; "Araby," Protheroe; "In a Year," Handberg; "Galloping," Woods (which had to be repeated), "Sunset," Van de Water, and "Bugle Song," Dudley Buck. Eleanor Osborne Buckley sang the beautiful aria from "Louise," "Depuis le Jour," and scored her usual success. As an encore she gave the Arditi waltz song, "Se Scran Rose," in which she displayed a beautiful rhythm and remarkable technique. The other songs were "Dear Lad o' Mine," Branscombe; "O, No, John," Old English; "The Danza," Chadwick, and "Spring Singing," by MacFadyen, in all of which a beauty of tone and finished style were evident. G. B.

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OAKLAND, CAL.

In response to requests of many music lovers, Louis Persinger was soloist at the fifth concert of the San Francisco Symphony Orchestra on February 21. To quote a local critic, "His wonderful technique and rare emotional interpretative gifts make him rank as one of the world's great artists." Certainly his playing of Mendelssohn's concerto left nothing to be desired, and was one of the great treats of the season. The symphony on this occasion was Tchaikovsky's fourth, this work fully illustrating the saying of Handel, "Where words leave off, music begins." Under the baton of Alfred Hertz the meaning of this greatest of Russian composers seemed to be driven forcibly home to the listener in a manner little short of magical. The other orchestral numbers were Liszt's first Hungarian rhapsody and Wagner's "Entrance of the Gods into Walhalla," from "Das Rheingold."

This series of concerts is under the auspices of the Music Section of the Oakland Teachers' Association.

Lecture-Recital

On the Wednesday afternoon preceding the symphony concert, as is customary this season, Alice Bumbaugh gave an interesting lecture-recital at Ebell Hall, assisted by the Pacific Piano Quartet.

That these explanatory lectures have not been very well attended suggests that most people prefer to listen to a symphony without knowledge of its technical rules or apprecia-

(Continued on page 34)

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TO describe a personality in one word is to reveal its individuality. Thus Leonardo da Vinci might be summed up by the single attribute—versatility; Lincoln is a synonym for honesty, and Shaw a paraphrase of brilliancy.

There is an American singer who stands the test of the one word characterization. That singer is Theo Karle. He is youth.

In his three surprising seasons before the public, Theo Karle has brought to the art of the concert stage nothing that does not reveal the vital force of being young. His voice, a splendid natural instrument and used by him with a happy distinction, his manner, engaging and gracious, his pleasing appearance—all these characteristics are somehow shaded and controlled by a pervading spirit of abundant and youthful enthusiasm. To hear him is to know the joy of song, to feel the irresistible spirit of youth knocking at the doors of toiling age. His is the music of new, unconquered worlds, his the laughter of the young gods.

When the glittering star of Theo Karle first flashed across the horizon of the musical firmament a few years ago, its appearance was hailed with the "bravos" of those who heard him, and the in-

THEO KARLE

(Admission) One Year

credulous surprise of the entire concert world. Who was this happy young giant whose voice was greeted with applause and wonder? Whence came he, and where had he learned to present the great natural beauty of his musical gift with the studied understanding of a mature artist? These questions and many others were soon asked and answered. It was discovered that, like Lochinvar, the young tenor came out of the west and received his early musical education on the Pacific coast. The vagaries of learning to sing brought him eventually to New York. His history from this point on is merely a record of appearances throughout the country, appearances which have only been separated by the necessary time consumed in traveling from one astonished city to another. His professional career has been the enviable experience of engagement and immediate reengagement. If Theo Karle were a foreign eccentric and not a healthy young American he might have papered the walls of his apartments with paraphrases of the inevitable telegram which follows his appearance—"It goes without saying that we want Karle again."

It is small wonder then that he is always popular—this frank young American with the voice that thrills you. Theo Karle is a natural favorite of the concert stage. He is youth.

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GOTHAM GOSSIP

Emma Thursby's Last Reception—Mme. de Moss with
Riverside Choral Club—Women's Philharmonic
Musical—Concerning Linnie Love and Lorna
Lea—Buckhout and Turner-Maley Songs
—Warford Lecture-Recital, Also Miss
Gemunder—American Institute
Sonata Recitals Close

No Dickinson Historical Recitals—Kritzer Gives
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Events—Noë Recital at Wanamaker's—Ur-
sula Mellish and Avis McClean—Kavan's
Orchestra Society Concert—Tollefsen
"Hours of Music"—Cornelia Hoelzel
Sings—Divine Paternity Music

Baldwin Organ Recitals—Hanna Brooks-Oetteking—
Gilda Ruta Sunday Musicales—New York Music
Teachers' Plans—Noble to Give "Dream of
Gerontius" March 20—W. Lynnwood
Farnam Lenten Recitals

Emma C. Thursby's last reception of the season took place at her apartments, Friday afternoon, February 22. It was also her birthday anniversary. Miss Thursby looked most attractive amid a bower of flowers, tributes of esteem from her many admirers. A magnificent large basket of white lilacs and sweet peas, with blue ribbon sash, from Mr. and Mrs. Charles Schwab, was conspicuous among the other remembrances.

The guest of honor, Eleonora de Cisneros, sang "Ah, mon fils," "Voce di donna," "O! Don fatale" with her accustomed brilliancy. Estelle Harris, accompanied by Mrs. David, gave "J'ai pleuré en rêve," "Ecstasy" (Rummel) and "Passing By" (Horn), in her peculiarly rich and temperamental voice. Reba Corbett-Emory sang "Negro Spirituals" (Burleigh), Elsie Winsell at the piano. Eleanor Altman, pianist, played Chopin's nocturne, E minor; Paderewski's "Cracovienne Fantastique," Stojowski's "Amorret di Pierrot." Mme. Bettinetti sang "La Marseillaise" and "The Star Spangled Banner," accompanied by Hamilton Orr, and Edwin House, "Deep River" and "Trumpeter," by Dix, accompanied by Imogen Pray. Julie Cahill presided at the tea table. Among the guests were Dr. and Mrs. Herman Baruch, Mr. and Mrs. Herman Doscher, Thel Burnham, Schuyler Hamilton, Silvana Andrew, Mr. and Mrs. Frederick Hastings, Mr. and Mrs. Howard Ives. The night before, Ina Thursby gave a birthday dinner party of twelve covers in honor of her sister's birthday. There is much regret that these charming affairs are now past.

Mme. de Moss with Riverside Choral Club

The first concert of the tenth season of the Riverside Choral Club, Harry Horsfall, conductor, held at Hotel Marcellus, Wednesday evening, February 27, was well attended. The assisting artists were Mary Hissem de Moss, soprano, and Frederick Delano, baritone, each of whom sang a group of songs which were very well received by the listeners. At the conclusion of the group by Mme. de Moss, she sang an encore a song which has a rather interesting history attached to it. Some time ago "Come Out, Mr. Sunshine," by Paul Bliss, was frequently sung by the soprano. A friend of Mme. de Moss liked this composition, and happening to come across the poem, "Good Morning, Brother Sunshine," thought that if this, too, were put to music it would make a good companion song. Mme. de Moss then sent the poem to Liza Lehmann, the composer, in London, who was so impressed that she immediately set the words to music, dedicating the finished composition to Mme. de Moss. The song is a very effective encore number and is published by Chappell & Co.

The program concluded with Gade's ballad, "The Erl King's Daughter," in which the Choral Club, Mme. de Moss and Frederick Delano participated. Mme. de Moss sang the parts both of the mother and the Erl King's daughter. Accompaniments for Mme. de Moss were played by Harry Horsfall, and for the rest of the piano work credit is due Florence M. Winselmann.

Women's Philharmonic Musicales

The February musicale of the Women's Philharmonic Society, Amy Fay, president, was held February 26, at 830 Carnegie Hall. The affair was a brilliant one musically. The artists engaged were Genevieve Finley-Stewart, contralto, who sang "O don fatale" (Verdi), "Ultima Rosa" (Spier), "In questa tomba" (Beethoven), "Amarilli" (Caccini), "Deep River" (Burleigh), "When Love Is Kind" and "Low Backed Car." Mrs. William Willmott, dramatic reader, recited "She Stoops to Conquer," "A Song Fable," "Somewhere in France," "The Box Office" and (by request) "A Story of the Highlands." Miss Fay finished the program with piano selections by Brahms, Rachmaninoff and Chopin. The vocalists were ably assisted by Elie Cannes and Maud Reiff, accompanists. The audience completely filled the rooms and was very appreciative. At the March afternoon, Homer N. Bartlett will give a recital of his own compositions. Mrs. Cannes arranged the program. Mrs. David Graham is chairman of reception and Kate J. Roberts is chairman of press of the society.

Concerning Linnie Love and Lorna Lea

Lorna Lea sang at a special Masonic service for Park Lodge 115, at the Good Shepherd Presbyterian Church, Sunday, February 24. Linnie Love and Lorna Lea had two appearances, February 25, one at the Central Park Church, where a patriotic mass meeting was held. Joseph Taylor, of the British recruiting station, was the speaker of the evening, and the Misses Love and Lea entertained with solos and duets to their own accompaniment. They also sang at the Slavic Association entertainment the same evening.

Misses Love and Lea appeared at the Italian Mariners Temple, February 18, singing solos and duets. They in-

cluded two new numbers sung for the first time, "The Magic of Your Eyes" (Witmark's song) and "Big Bass Viol," sung as an encore by Miss Lea. Other numbers were sung in Italian. February 21 they were the artists at a concert in Public School 25, singing solos and duets in Italian, French and English. Miss Love made a hit with the singing of "When Snow Drops Ring," a charming song by Liddle.

Four more aphorisms by Linnie Love follow:

The teacher should be able to demonstrate what he teaches, for how can he expect to teach others what he himself cannot do? He cannot tell them of the sensations of singing that he himself cannot feel.

If he expects to have his pupils sing with a free and beautiful tone, he himself must be able to show them the perfect example at all times, also to illustrate their faults, that they may recognize the wrong way and the right.

He must show them in his voice the ideal creation of perfect tone before he can expect them to create perfect tones for themselves. With it, he must have the knowledge to impart and make the pupil grasp his meaning, so that he thoroughly understands and can apply to the best of his ability. He must understand the great difference between cause and effect, and this the teacher must make plain through illustration.

You would not study French from one who could not speak the language as it should be spoken, nor study piano from one who could not play. Then why take lessons from one who cannot do what he is trying to teach you to do? Let him first teach himself before he tries to teach others.

Buckhout and Turner-Maley Songs

February 20 found a large audience in attendance at the regular weekly Composers' Musicales, given by Mme. Buckhout, when some thirty songs by Florence Turner-Maley were sung by Mme. Buckhout, Ilse Poehlmann, contralto, and Harvey Hindermeyer, tenor. Mme. Buckhout sang a group of six "Tiny Songs," for the first time in public, and songs from "Just for Children," repeating many of them. Following her last group of songs, including "Throb of Spring," dedicated to Mme. Buckhout, and which she had to repeat, she sang "The Milkweed" as encore. Miss Poehlmann, too, had to repeat some of the songs, and the same was the case with Mr. Hindermeyer. February 27, compositions by Homer M. Bartlett, with the composer at the piano, were given.

Warford Lecture-Recital

Claude Warford scored a real success with his lecture-recital on "Modern American Songs" before the Civic Club, Stroudsburg, Pa., February 16. He was assisted by Tilla Gemunder, soprano.

Mr. Warford accompanied groups of his songs for Edna Wolverton, soprano, and George Reimherr, tenor, at a recent recital at Providence, R. I., and also for two at Wanamaker's Auditorium, where Warford songs were sung by Ursula Mellish, soprano, and Percy Richards, baritone. Florence Otis sang a new Warford song, "Rhapsody," at ten concerts in Maine last month, and will include a group of his songs at the New York Globe concert, DeWitt Clinton High School, March 6.

Tilla Gemunder, soprano, artist-pupil of Claude Warford, is filling many engagements. February 16 she sang for the Civic Club, of Stroudsburg, Pa.; February 21, for the Pamphilians, at Savigny Hall, Lenox avenue, New York; March 5, she fills an engagement at Buffalo, N. Y.; March 11, sings at a concert at the DeWitt Clinton High School, and April 1, will sing a group of Warford songs, when American composers are represented in a concert to be given by the music publishing firm of J. Fisher and Brother.

American Institute Sonata Recitals Close

The thirty-eighth sonata program at the American Institute of Applied Music, Kate S. Chittenden, dean, took place on March 1, when two sonatas by Mozart and Beethoven, a duo for two violins by Viotti and Beethoven's second trio made up the interesting program. The solo performers were Ada Keigwin and Bernice Nicolson. Those associated in the ensemble music were: J. Rosaline Smith, first violin; Augusta Murphy, second violin; Em E. Smith, C'Zelma Crosby and May Bingham. This series of sonata recitals has been extremely interesting and largely attended by serious students. The various performers have had opportunity to appear before critically inclined listeners, and this in itself is a splendid experience.

No Dickinson Historical Recitals

Clarence Dickinson's annual series of historical organ recitals at Union Theological Seminary, usually in February and March, have been postponed on account of the fuel situation.

February 21, Dr. Dickinson gave a recital at the Church of the Holy Communion, New York, playing the following program:

Overture in C (Hollins), "Prayer" (Palestrina), "Forlane" (Aubert), scherzo from symphony No. 1 (Lemare), andante from "Symphonie Pathétique" (Tchaikowsky), andante (Stanitz), fantasia and fugue on B-A-C-H (Liszt), berceuse (Dickinson), minuet (Jean Jacques Rousseau), War rhapsody (Sinding).

Kritzer Gives Grieg Evening

Gottfried Kritzer, pianist, professor at the Conservatory of Music, Hein and Fraemcke, directors, gave an evening of chamber music at Bayside, L. I., February 21. Harriet Schreier, violinist, William Ebann, cellist, and Mrs. William H. Johns, soprano, collaborated in this enjoyable affair, which netted the Red Cross \$350. All the music was by Grieg, and some of the pieces were arranged for the players by Mr. Kritzer. Mr. Johns played accompaniments for his wife's enjoyable singing.

People's Chamber Music

The Margulies Trio gave the fifth People's Chamber Music concert, February 23, at the Washington Irving High School. Trios by Beethoven and Rubinstein were offered. A capable observer spoke particularly of the exquisite tone of the cellist, Schroeder, in the Grieg sonata for cello and piano, op. 36, also saying that "the pianist's and violinist's work was unusual."

Fix Recital at Sterner School

Harold A. Fix, professor of piano at the New York School of Music and Arts, Ralfe Leech Sterner, director,

gave a recital at headquarters, February 21, playing works by Gluck-Brahms, Rachmaninoff, Rubinstein, Brahms, Schumann and Liszt. Mr. Fix plays with warmth and clean technic. His reading of the polonaise in E major by Liszt is particularly enjoyable.

Two MacDowell Club Events

Walter H. Bogert, chairman of the committee on music, arranged an evening of compositions by Charles F. Griffo at the MacDowell Club, February 26, with Eva Gautier, soprano, and Michio Itow, dancer. The program included Chinese and Japanese songs on the five and six tone scales, as well as a Japanese mime-play for dancer and piano. March 5, a MacDowell program was given by Oliver Denton, pianist, and Sarah Anderson, soprano. Mr. Denton played the "Eroica" sonata and shorter pieces. Mme. Anderson sang two groups of songs.

Noë Recital at Wanamaker's

Works by Borowski, Batiste, Handel, Guilman, Chaminade, Franck, Sullivan and Boellman were played by J. Thurston Noë at his second recital, Wanamaker Auditorium, February 25. Guilman's third sonata and Boellman's Gothic suite were his principal numbers.

Ursula Mellish and Avis McClean

Ursula Mellish, dramatic soprano, was vocal soloist at a Woman's Press Club meeting, Astor Gallery, February 23, when she sang modern songs, including "Tes Yeux," "The Rosary," "And Open Secret," "My Laddie" and "To a Messenger," for which Avis McClean played accompaniments on short notice. The splendid soprano voice of this youthful singer was well supported by the capable accompaniments of Mrs. McClean. Helen Desmond played piano solos. A unique feature was the playing of "The Star Spangled Banner" by two cornetists, namely, Eduardoina la Voie and William S. Mygrant. Guests of honor were Ella Wheeler Wilcox, Vida Croly Sidney, Capt. Carl Rosa, Capt. C. A. Adams, U. S. N., and Sergeant Ruth Farnam.

Kavan's Orchestra Society Concert

A concert and dance given by the Orchestra Society of Manhattan, W. T. Kavan, conductor, took place at the Leslie, February 22. Perhaps the best number of the evening was the playing of selections from "Carmen." The overture to "Euryanthe" and the "Surprise" symphony constituted the most dignified numbers of the evening. The affair began three-quarters of an hour late.

Tollefsen "Hours of Music"

A series of "Hours of Music" is announced by the Tollefsen Trio, at Chateau du Parc, Brooklyn, the first of which began February 2. Chamber music of various composers is performed at these evenings, and distinguished native composers and artists appear as guests. Ruben Goldmark and Arthur Foote are expected later. The next event, March 9, will have Eugenio Pirani as guest composer, who will play the piano in his trio, op. 48.

February 21, a violin recital under the direction of Mr. Tollefsen was given at Wanamaker auditorium with the following performers: Anna Gray Mitchell, Mercedes M. Wagner, Clarissa Dodge White and Antonio de Trinis, quartet of junior students, assisted by Elizabeth Murphy, Gladys Webster, pianists (courtesy of Mme. Schnabel-Tollefsen), and J. Thurston Noë, organ.

Cornelia Hoelzel Sings

Cornelia Hoelzel, the brilliant young soprano, of Kansas City, who is spending her second season with Mrs. Henry Smock Boice, sang solos at a music and social affair, Hotel Newton, February 27. "The Star" and Gilbert songs constituted her solos, which were most heartily applauded by the discriminating and appreciative audience. With F. Reed Canouilliez she sang the duet, "Passage Bird's Farewell." Others on the program were Bessie Riesberg, violinist; and Susan Smock Boice, accompanist. Miss Hoelzel also sang, for the second time, at the Musicology dinner, February 28, and made a big hit. Congratulations were showered on her and her teacher, Mrs. Henry Smock Boice.

Divine Paternity Music

J. W. Andrews, organist, gave a patriotic recital at the Church of the Divine Paternity, February 24, preceding a service flag presentation. The music program included "We Stand" by Leo Rich Lewis; "Hail, Land of Freedom," by George C. Turner; "March On, Ye Soldiers," by Arthur Thayer; "Keep the Home Fires Burning," Novello, and the organ postlude, "Star Spangled Banner," by Paine. Estelle Harris was the solo soprano, as usual, and the presence in the audience of numerous members of the Red Cross Association in their habilaments gave a touch of color to the large audience.

Baldwin Organ Recitals

At his 504th public organ recital at City College, Professor Baldwin played Arthur Foote's suite in D. A festal postlude by Oscar E. Schminke concluded the program. Mr. Schminke was a pupil of Spicker and Dethier. Edwin H. Lemare's "Clair de Lune" was on a recent program.

Hanna Brocks-Oetteking Recovering

Hanna Brocks-Oetteking sends a postcard dated Lakewood, N. J., February 21, with the message: "Regards from this lovely spot, where I am recovering from a case of the grippe. The daily walks in the pines are wonderful. Expect to resume work next week."

Gilda Ruta Sunday Musicales

Countess Gilda Ruta announces the opening of her monthly receptions, to be held at her residence, 110 East Eighty-first street, the first Sunday of each month, beginning March 3. On that date the participants were Funny Yada, Khvo Yada, Emma Menna, pianists; Betty Foste, soprano; Roberto Rontondo, tenor, and Mario Menstrasti, violinist.

New York Music Teachers' Plans

W. L. Bogert, chairman of the convention of the New York State Music Teachers' Association, issues a circular reading as follows:

CONFERENCES AT CONVENTION

As it is planned to have at the convention in New York next June important conferences dealing with General Musicianship and

Relaxation, as applied to the study of piano, violin, and voice, it is suggested that the chapters and members throughout the State should give these subjects some preliminary thought and discussion, so as to be better prepared to benefit by what may be said at the convention.

Among other aspects, consideration of the following would tend to clarify the topics:

1. General Musicianship: what it is and its relation to the efficiency of the teacher.

2. Relaxation: its relation to life (a mental state) and especially to the study of piano, violin, and voice; relation of relaxation, de-vitalization, effort, rigidity, tension (conscious and unconscious, necessary and unnecessary); no action possible without some tension; no great art possible without relaxation.

WALTER L. BOGERT,

Chairman Convention Committee.

Noble to Give "Dream of Gerontius" March 30

Wednesday, March 20, Elgar's "Dream of Gerontius" will be sung by the St. Thomas' Festival Chorus, assisted by the choir of the Cathedral of St. John the Divine, the New York Symphony Orchestra, Reed Miller, Nevada van der Veer and Robert Maitland.

W. Lynnwood Farnam Lenten Recitals

W. Lynnwood Farnam, organist of the Emmanuel Church, Boston, whose recital at the convention of the American Guild of Organists, City College, December 26, brought him into prominent metropolitan notice, is giving a series of six Lenten recitals in his church in Boston. The programs of these recitals contain many novelties, including works by Albert Doyen, Joseph Bennet, Sigfrid Karg-Elert, Louis Vierne, Georges Gufrand, Georges Jacob and Desire O'Antalfy-Zsiros.

Mildred Dilling and the Perfield System

Mildred Dilling, harpist, and teacher of the Effa Ellis Perfield system, gave an afternoon recital of most constructive work on a recent Thursday afternoon at the beautiful studio of Mrs. Karl Bitters, 44 West Seventy-seventh street, New York. Effa Ellis Perfield gave a talk on her philosophical pedagogy of "Inner Feeling," "Reasoning" and "Drills," through the ear, eye and touch. This was followed by a short harp recital in which Miss Dilling presented two pupils. These young girls of high school age played with technic that was characteristic of Miss Dilling's work. Their tone and interpretation were very good, another noticeable feature being the dignity with which they played. They displayed graceful arm and finger action, with no exaggerated motion of the body and head so often displayed by harp players.

Etta Hamilton Morris Charms Audience

The annual reception and concert by the general supply committee of the Women's Auxiliary of the Bushwick Hospital was held at the Pouch Gallery, Brooklyn, on Wednesday afternoon, February 27, when a large and representative audience attended.

Henry C. Jahne, president of Bushwick Hospital, delivered an address.

The musical program was under the direction of Etta Hamilton Morris, whose charming soprano voice was heard to excellent advantage in "Le Printemps," Stern; "War," Gertrude Ross; "Lil' Moon," Bartholomew, and "Robin's Come," Floy Little Bartlett.

Laura Consaul Ross, contralto (a pupil of Mrs. Morris), who possesses a well trained voice of good quality, sang "Corisande," Sanderson; "A Chinese Lullaby," Lester; "A Monotone," Cornelius; "Hindoo Cradle Song," Harriet Ware, and "The Awakening," Spross.

Mrs. Morris and Mrs. Ross were heard with great success in three duets, "The Passage Bird's Farewell," Hildach; "The Cross," Harriet Ware, and intermezzo from "Cavalleria Rusticana," Mascagni. Their voices blended beautifully.

Eleanor Gibbons, a young and talented pupil of Marion Marsh Bannerman, played two harp solos, Hasselmann's "Priere" and "La Source."

Alice McNeill was at the piano.

Rothier Makes Reappearance at Metropolitan

Leon Rothier made his reappearance as Ferrando in "Il Trovatore" at the Metropolitan Opera House on Monday evening, February 25. The word reappearance is used because the French basso's excellent voice had not been heard in some few weeks at the opera house owing to his illness. Mr. Rothier now fully recovered, was in unusually fine voice on Monday evening and after the first act was recalled several times.



MATZENAUER ENGAGED

4 Appearances

CINCINNATI MUSIC FESTIVAL

AS FOLLOWS

May 8—St. Matthew Passion
May 9—Soloist Artist's Matinee
May 10—Pilgrim's Progress
May 11—Stabat Mater

ALSO BOOKED FOR

ANN ARBOR MUSIC FESTIVAL

May 18—Carmen

OTHER SPRING DATES

March 20—Baltimore, with Philadelphia Orchestra
March 21—Washington, with Philadelphia Orchestra
April 4—New York Recital—Carnegie Hall
April 6—Boston Recital—Symphony Hall
April 21—Chicago Recital—Cohan's Grand
April 23—Columbus, Ohio—Women's Music Club
April 25—Toledo, Ohio—Civic Music League

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OPINIONS OF THE PRESS

Cleveland Enjoys Harriet Foster's Work

During the jubilee week held recently by the Cleveland (Ohio) Fortnightly Musical Club, Harriet Foster, of New York, was one of the "homecoming" artists. Mrs. Foster's exquisite singing was thoroughly enjoyed by the large audience, as the following notices will testify:

Harriet Foster, who but a few days ago gave a most successful recital in Aeolian Hall, New York, began the program with Sibella's "Sotto il ciel," following it with a French song and a Mexican folk-



HARRIET FOSTER.

song. She was generously and deservedly applauded. Her voice is full as to volume, musical as to quality, and she modulates it with fine skill. She brings to her lyric interpretations ready perception of the salient features of text and music, as well as the graces of well turned phrase and rightly placed emphasis.—Plain Dealer.

Accepting then the universal verdict, the glory of the occasion must be equally divided between Caroline Hudson-Alexander, Harriet Foster, Rachel Freese-Green and Beatrice MacCue, the luster of whose artistic achievements was reflected in the several contributions each made to the program and the notable success of the event. Certainly not only the club, but the city has reason to be proud of such a group of artists, whose achievements in the world of music have won deserved fame, and upon such occasions as that of Wednesday evidenced the fact that prophets are not without honor, even in their own habitat.—Cleveland Press.

Mrs. Foster has wide range and splendid breadth of tone.—Cleveland Topics.

Maria Barrientos in "The Barber"

At the first performance of "The Barber of Seville" at the Metropolitan Opera House this season, Mme. Barrientos wore a costume that is an exact copy of a canvas by the famous artist Goya. It is of black, yellow and blue, was made in Madrid, and created almost as much interest in the audience as did the magnificent singing of the prima donna herself. As Rosina this artist is but her natural self, full of vivacity, mischievous and sprightly, yet always delicately feminine. The following are the comments of the New York press:

Maria Barrientos, who was Rosina, may have been put on her mettle by the recent success of Amelita Galli-Curci in the part . . . at the Lexington Theatre. No matter! She simply outdid herself in the perfection of her coloratura art, in the volume of her voice and in the archness and piquancy of her impersonation. A Rosina she was that sparkled and glittered like one of the beautiful gowns she wore, a copy of a Goya painting. In the lesson scene she sang . . . charmingly and stunningly.—Evening World.

Mme. Barrientos' costume for Rosina was new, but the rest was as before. It was a very charming performance, for Mme. Barrientos

knows how to impersonate the senorita, being to the manner born. Her coloratura last evening was clean, accurate and smooth.—Sun.

Mme. Barrientos was the Rosina, and, to the eye, a dream from Goya. Never had New York seen a more perfect impersonation of a coquettish maid of Spain. Vocally it was excellent.—Tribune.

The Rosina of Mme. Barrientos is distinctively the high born young person of Seville, and yet a mischievous and sprightly baggage. Moreover, this Rosina had the virtue of being authentically Spanish in dress and suggestion. . . . Her gifts as an actress in lighter mood are positive and of ingratiating appeal. . . .

Mme. Barrientos also succeeds admirably in making the music of Rosina part and parcel of the characterization. Her "Una voce poco fa" last evening was accompanied with gesture and action that never lost sight of the kind of person Rosina is and of what she was singing. And the aria itself was delivered with all its coruscations as continuously a musical embodiment of the portrait. Done in this fashion, it made Rosina sound as plausible as he should. During the lesson scene Mme. Barrientos sang Johann Strauss' "Voce di primavera" and sang it brilliantly.—Evening Journal.

Mme. Barrientos, who can sing just as high as her Western rival, was the Rosina and interpolated in the singing lesson scene the "Voce di primavera" waltz. This she sang in such satisfactory manner that the audience demanded something further, and she responded with an aria from "The Pearl of Brazil." Both were well done.—World.

That Maria Barrientos' Rosina has charms quite her own New Yorkers already knew. But last night the Spanish prima donna not only sang her music with characteristic delicacy and grace, interpolating the "Voce di primavera" waltz and the "Charmant Oiseau" aria in the lesson scene, but exhibited a beautiful new

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costume of black and gold designed after a painting by Goya. It seems to be quite as important nowadays to appeal to the eye as to the ear, and Mme. Barrientos is losing no opportunity to reinforce her vocal persuasions with sartorial delights.—American.

Meantime Mme. Barrientos is a delightful Rosina. She was a marvelous creature in a gown of black and yellow, flaming roses and an antique Spanish comb in her black hair.—Telegram.

Gunster's Philadelphia Success

Frederick Gunster, tenor, sang for the Matinee Musical Club, Philadelphia, recently. The Record of that city in its February 20 issue tells how he pleased his audience. This is the review:

Frederick Gunster, a tenor new to this city, delighted the Matinee Musical Club at its concert yesterday afternoon in the Bellevue-Stratford Hotel, where he was the assisting artist. Gunster is an artist who has a splendid conception of song and his clarity of enunciation, and his phrasing as well, combined to give his interpretations charm. His voice is of ingratiating quality and he has such artistry that he is at all times wonderfully appealing.

One of the special features of the concert was the presence of the composer, Harriet Ware-Krumpholtz, who, at the piano, gave Gunster an accompaniment that brought artistic perfection. She played her own compositions, including the familiar "Joy of the Morning," and she had a charming folksong in quaint negro dialect, "Mammy's Song," which was so agreeably given by Gunster that he was obliged to repeat the ballad because of enthusiastic applause.

Gunster also sang several of Burleigh's compositions of the "negro spiritual" type, and he offered one of his own compositions, "Waitin'," in addition to songs by Cadman and others.

Stults Wins Praise at Osage

Walter Allen Stults sang the bass role in "The Creation" at Osage, Ia., on January 26, 1918. The press of that city commented as follows on his singing:

Walter Allen Stults, also of Chicago, had the bass solo work and was equally pleasing in his work. He has a happy personality which makes it a pleasure to listen to his singing and he makes his audiences enjoy it.—Osage News, Osage, Iowa.

Mr. Stults, basso, has rich, even tone, a superb quality, which made his voice very popular with those present. . . .

Of the soloists, Walter Stults, teacher of voice at the Northwestern Conservatory, Evanston, Ill., easily carried home the laurels of the evening. Mr. Stults' voice is unusually mellow and sympathetic, and he sings with taste and musical conception. Taste—so rare a thing to find, even among highly trained musical individuals—a result of the right kind of musical surroundings, a result of a cultured musical mind. No effort to cover mediocrity by imitating others. Refreshing in its effect in our age of cheap musical imitations and unsuccessful attempts to be original. We all enjoyed Mr. Stults' gentlemanly and wholesome art and wish him a hearty welcome back again.—Mitchell County Press and Journal, Osage, Iowa.

Rochester's Opinion of Mildred Dilling

On February 11, Mildred Dilling, harpist, assisted Alma Gluck at a recital given at Convention Hall, Rochester, N. Y.

The following were some of the press opinions:

Mme. Gluck brought with her a harpist, Mildred Dilling, who lacked neither temperament nor command of her instrument. A harpist is a novelty for Rochester and Miss Dilling's contribution to the enjoyment of the recital was by no means small. She played two groups of short numbers and several additional selections, demanded by the audience.—Union and Advertiser.

Mildred Dilling exemplified to Rochester the harp as a solo instrument that is rapidly assuming rank in our metropolitan concert rooms. Miss Dilling played enjoyably and in certain numbers, as "The Fountain" in her first group and the "March Militaire" in her second, got such a variety and power of tone from the instru-

MILDRED DILLING,
Harpist.

ment that it rose to a music maker of compelling effects.—Post-Express.

A charming feature of the evening was the playing of Mildred Dilling, harpist, who won a very distinct personal triumph by her delightful performance on that lovely and most picturesque of instruments. She played two groups of solos, to which she was obliged to add several encores. Her program included "Bourree" of Bach-Saint-Saens; an old Russian "Song of the Volga Boatmen," Zabel's

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"The Fountain," Debussy's "Arabesque," Hasselman's "Marche Militaire," and an impromptu caprice by Pierre.—Evening Times.

Miss Dilling was heard in two groups of selections and won immediate favor with the audience in the first three. She plays with rare skill and much feeling, and her selections were all given with quiet effect. Miss Dilling also was obliged to answer several encores.

Havana's Impression of Alice Gentle's Favorita

On January 17, Alice Gentle made her appearance in Havana, Cuba, with the Bracale Opera Company, Giorgio Polacco, conductor, in "La Favorita," and achieved another of her numerous operatic successes.

Following are some of the opinions of the press of that city:

In her interpretation, the mezzo-soprano, Alice Gentle, distinguished herself. In the impersonation of Leonora de Guzman she showed herself a fine singer, a true interpreter and a beautiful woman. From the time of her appearance till the last scene of the play she impressed the audience with a feeling of reality. Her singing was passionate and suggestive and she was applauded in the duet with the tenor during the first act and again in the second act in the duet, "Quando le soglie vercali," with the baritone. In the aria, "O mio Fernando," of the third act, she displayed her beautiful voice, bringing out beautiful tones full of purity and sweetness. At the end of this act she was enthusiastically acclaimed. She was splendid in the scene and last duet of the fourth act. Miss Gentle will leave among us a beautiful remembrance of her impersonation of Leonora. She was presented with beautiful flowers.—Cuba.

Alice Gentle, the beautiful American contralto, whose devotion to art is shown in her exquisite temperament, sang with the necessary expression the role of the passionate Leonora.—La Noche.

Miss Gentle, with her artistic talent, impersonated a Leonora de Guzman impossible to surpass. In the duets and also the celebrated trio she sang splendidly, and better still in her beautiful romanza, which the graceful artist sang with such expression and sentiment that she charmed the audience. She was enthusiastically applauded.—El Mundo.

There are not many contraltos, but Alice Gentle deserves to be among the first because of her artistic interpretation. The role of Leonora is one full of difficulties, but nevertheless she was completely successful in it.—La Lucha.

Alice Gentle admirably impersonated the role of the favorite of the King. It can be said that her Leonora was unsurpassed. Her duet with the tenor in the first act was splendid. In "Oh, amor," with the baritone, she showed magnificent artistic qualities, and was greatly applauded. She deserved the triumph she won in "Ah, paventa furor." She was superb in the beautiful aria, "Oh, mio Fernando." Her singing was full of sentiment which impressed the audience.—Diaria de la Marina.

Alice Gentle sang yesterday afternoon a "Favorite" truly unsurpassable. It was a successful "recita" for the artist, who, at the end of the play was called back by the audience more than ten times. It was a triumph afternoon for Alice Gentle. Tonight she will sing "Carmen."—La Prensa.

Alice Gentle sang for the first time of her life in the role of Leonora and was completely successful. In every instance she showed herself deserving of the love of the King of Castile. She was acclaimed by the audience and was presented with beautiful bouquets.—El Imparcial.

Rothwell Conducts in Detroit

Detroit was no less enthusiastic over the work of Walter Henry Rothwell as conductor of its Symphony Orchestra than Cincinnati had been. In fact, after one experience of Mr. Rothwell, the management paid him the highest compliment possible by calling him back to conduct a second series of concerts. Here is what the Detroit press said of him:

ROTHWELL CAPTURES ORCHESTRA AND CITY

CONDUCTOR SHOWS MASTER HAND IN SYMPHONY
Seldom has such a full, rich volume of tone been obtained from the orchestra; his pianissimo was infinitely appealing, as in the largo of Dvorak's symphony, "From the New World"; his fortissimo was stunning in its grandeur, as in the climax of the Liszt symphonic poem, "Les Preludes," where he brought forth a strong finale so impressively that the gallery thundered and the floor quivered with the stamping of feet.—Detroit Sunday News.

Beethoven's fifth symphony in C minor, particularly the reading of the andante movement, was given with ease, grace and mastery. For the real vigor of orchestral color in the "Caprice Espanol" the orchestra's achievement stands as one of its best accomplishments. The gaiety, dash, spirit, verve of the work was splendidly grasped by the men, and the performance of the work marked the high point in the program of yesterday. The same excellence was displayed in the Berlioz march.—Detroit News.

NEW LEADER WORKS WONDERS WITH MEN

Mr. Rothwell is first a thorough drill master. He puts his whole self into whatever he attempts and he demands the same wholly consuming interest of his men. He knows what he wants, fully understands the way to obtain the effects he desires and his command over the men brings distinction in the results.

At the first concerts last week, over which he presided, he indicated in a brilliant way what he could effect in the local organization. Friday, with greater time for laborious drilling, his readings of numbers given creditably before by the orchestra, were no less than sensational. There was vitality in the interpretations; a rich, sonorous quality to the tone; a flexibility in execution, so that where heretofore broad effects in nuances had been accomplished, the more finished, delicate shades of color were blended admirably with those of the more dramatic character.—Detroit News.

ROTHWELL ERECTS GENUINE SYMPHONY

MAGICAL CHANGE IN DETROIT ORCHESTRA UNDER BATON OF VISITING CONDUCTOR

The work the organization did was better than those who had watched its course dreamed it ever could possibly accomplish. The magical change that had come over Detroit's orchestra giving it power to thrill and hold listeners tense through the sheer beauty and power of its interpretations. . . . Throughout the whole of the program the conductor drew a great deal of vibrant beauty from the strings and exacted a fine flexibility. The interpretation of the symphony was in ample mode and gratifying in its convincing climaxes and sympathetic portrayal of mood. At the risk of appearing guilty of extravagance, the reviewer ventures the assertion that "Les Preludes" has never received a more scholarly or a more thoroughly delightful reading by any conductor who has visited Detroit. . . .—Detroit Free Press.

SYMPHONY ENTHUSES HEARERS

In Mr. Rothwell, who this week completes three weeks as guest conductor, the orchestra has had a leader and a drillmaster worth while. His earnest work as an instructor together with the spirit he has aroused in the men by his own high attainments and abilities as a conductor of insight and intelligence has shown results. Mr. Rothwell has won the respect and the enthusiasm of the players and the admiration of all who have attended the concerts.

There was virility, sympathy and beauty in Mr. Rothwell's interpretation of Beethoven's fifth symphony, whose andante movement is one of the treasured scores of music lovers. The entire symphony was played with good effect, and there was much deserved applause for conductor and men. Nothing that the orchestra's season has offered has been better played than the Rimsky-Korsakoff fascinating

Spanish number. There was gay spirit and riotous color, and the sensuous rhythms of the brilliant score were admirably brought out by the orchestra. . . .—Detroit Free Press.

Mr. Rothwell, who made such a success a week ago, when he took up the baton over the local orchestra for the first time, strengthened the splendid impression he made at that time. . . . Mr. Rothwell seems to be able to make the men produce just the effect he is striving for and he directs them with intelligence, spirit and authority. He seems to know the resources of every instrument in the orchestra and just what it and its player can be made to do under adroit and skilled direction. After watching Mr. Rothwell's work during his short stay in Detroit, there must be conviction in the mind of every one familiar with orchestral bodies and directors that in every essential Mr. Rothwell measures up to the highest standards. . . .—Detroit Times.

Specially praiseworthy was the orchestra's interpretation of Beethoven's fifth symphony. Players and director scored as great a triumph in the Rimsky-Korsakoff "Caprice Espanol," played with a spirit that captivated all. . . .—Detroit Times.

Of Conductor Rothwell's work, all the praise that was accorded him at his first concert was verified Friday afternoon. He imparts an energy and enthusiasm to the men, and a unity of purpose and a decisiveness and incisiveness of execution that are most admirable. . . .—Detroit Journal.

What in most respects was the best concert of its career was offered by the Detroit Symphony Orchestra in the Armory Friday afternoon, Walter Henry Rothwell appearing for the third and last time as guest conductor. . . .—Detroit Journal.

An Arthur Alexander Recital

One of the places in which Arthur Alexander, the unique singer of songs to his own accompaniment, was recently engaged for a recital was New Rochelle, N. Y., where he appeared on February 5. That his delightful art was thoroughly appreciated is evident from the intelligent and sympathetic criticism which appeared in the New Rochelle Evening Standard of February 6:

Arthur Alexander merited more than ordinary rewards because of the doubly difficult character of his performance. To be an interpretative singer is one thing; to be an adequate pianist, even an accompanist, is another; to be both of these is a task of a nature

that makes one and one rather three than two. Suffice it to say that Mr. Alexander's achievement approximated the larger figure.

Like a certain other object of familiar allusion, his program was divided into three parts, each of which had its peculiar unity and atmosphere. The five songs in the initial third of the program, for example, were gay, gracious and lightsome, whether Italian, English or French. These were succeeded by seven French songs, sad, tender, romantic or stately. Last were five songs and two encores, mostly in English, whose prevailing tones bespoke the sweetness and the shadowy fantasies of the twilight, with the exception of Bennett's "Sea Cypsel" and the encore, "The Eagle," the fire and power of which brought the evening's entertainment to a stirring climax.

From the first sweet words of Giordani's "Caro mio ben" to the last echoes of the fury of "The Eagle," Mr. Alexander swayed and possessed his audience. His was a voice of tenderness as well as of power, the rich quality of which was but little lessened by an unfortunate slight huskiness. It is noteworthy that, within limits, he was a dramatic artist—no one could doubt that he felt as well as sang Cesar Franck's "La Procession," or the extremely delightful

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OPINIONS OF THE PRESS

and fully appreciated "Sais-tu" of de Fontenailles. What a charm there was, too, about his interpretation of the mellow, summer evening's quiet romance and peace of the Taylor-Towne "Roof Garden!" As a pianist, Mr. Alexander was an accompanist of rare virtue. Perhaps it is not strange that he seemed to express precisely the mood of the singer, but that he did so was a revelation of the weakness of many another less well attuned accompanist. His touch was sure and masterful, just as his tones were sweet and pure. Weather conditions were the enemy of those whom they kept away from Mr. Alexander's recital. Those who did venture forth received rewards that will unquestionably induce them to endure even greater hardships when an opportunity of hearing this pianist-tenor is presented.

Echoes of Marjorie Church's Recitals

New York is quick to appreciate talent, and the recital which Marjorie Church, pianist, gave in Aeolian Hall won for her a meed of praise which she may well view with pride. The appended excerpts from the metropolitan press indicate how very genuine was her success:

Marjorie Church, as demure and girlish a debutante as ever graced a concert stage, gave her first piano recital yesterday afternoon in Aeolian Hall. It was not long before her fine musical feeling and general evidence of good training made sympathy into wholesome respect, for her art in no wise suggested immaturity. There is room for growth, but her background is substantial enough to insure ultimate artistic success. Her program was wisely chosen and intimate in its appeal.—*New York Herald*.

Marjorie Church, a pupil of Godowsky, gave her first New York recital yesterday afternoon in Aeolian Hall and left a most agreeable impression upon her hearers. From her master, she has learned that discretion in the matter of tonal architecture is one of the first factors in clear interpretation. She can analyze, plan and build her music with clear thought and firm purpose. . . . She played fluently and with an engaging sense of style. . . . revealed a notable poetic power and control of pianistic tone. Her technique was quite adequate to the moderate demands of her program. . . . One does not often hear, at a first recital, so satisfying a combination of the essential qualities of musicianship.—*New York Tribune*.

Marjorie Church . . . proved a pianist worth while. The young woman was heard at her best in Schumann's G minor



MARJORIE CHURCH,
Pianist.

sonata, which she played with something of the quality called tone color and with musicianly feeling.—*New York Times*.

Her work showed her as possessing an admirably developed technique. . . . Liszt's "Le Leggerissimo" study was delightfully rendered, and in Scriabin's etude, op. 42, No. 5, a good rhythm and fine technical power were features.—*New York Sun*.

Polished technique and a smooth, light temperament gave a chance to playing which was at all times pleasing. Her principal number, Schumann's sonata in G minor, lacked depth and bigness, perhaps, but made up for it to an appreciable degree by extreme elegance in those portions where elegance belonged. She played as well Haydn's F minor variations, a Rameau minuet, which was exquisite under her fingers.—*New York Evening Sun*.

Marjorie Church gave an interesting piano recital. . . . Her performance yesterday revealed a smooth and agreeable touch, a sensitive taste in phrasing and genuine musical feeling.—*New York Globe*.

Her tone is warm and beautiful, not big, but round and satisfying. Godowsky's arrangements of Rameau and Loely were played most attractively, and in her interpretation of Schumann's G minor sonata the pianist displayed commendable musicianship.—*New York Evening Mail*.

Nor was her success confined to New York, for on the occasion of her recital in Boston the critics there accorded her the same enthusiastic applause:

Her program was an interesting one and it was played in an individual manner. The Schumann G minor sonata is seldom performed in such a poetic and intimate manner. . . . The lyricism of the music, its play of fancy, of mood which succeeded mood, its extremely personal piano style—these qualities were done admirably justice by her. A well known work was thus made fresh and interesting and contagious in its feeling. . . . She showed the big grip, a masterly command of the resources of her instrument, as in former pieces she had displayed the refinement and justness of proportion which always characterize her performances. The audience was very enthusiastic, and the pianist added to the program.—*Boston Post*.

She is young and gifted. Her tone has depth and sonority. It can be warm and emphatic or cool and clear. Her technique is well developed, and as an interpreter she thinks for herself. Throughout an attractive program . . . she held the interest and excited the approval of a good sized audience.—*Boston Herald and Journal*.

Burnham's Art Lauded

Thuel Burnham's recent tour was attended by that success which invariably is accorded that splendid artist. Everywhere his excellent technical and interpretative gifts aroused the unstinted praise of press and public alike. The appended comments from the papers of Toledo, Erie, St. Joseph, Mo., are indicative of the manner in which he was received throughout his tour:

Mr. Burnham is an artist of generous equipment and fine poise. His technique is ample and at times it is fairly dazzling. His tone is always musical and agreeable, although he often deals in large and massive effects. His interpretations are always interesting and effective. He is especially skillful in bringing out piquant and emphatic rhythms. The Russian numbers were fascinating, the Albeniz a delight and the Debussy number cleverly done. His rendition of the Chopin polonaise would compare favorably with any of the great ones who are always playing this piece. Encores were enthusiastically demanded and Mr. Burnham generously added three and repeated one of the numbers.—*Toledo (Ohio) Blade*.

Mr. Burnham played with scholarly effect Mozart's pastoralie, but reached his finest in the three dances of Beethoven. His technique is remarkable and his brilliant and rather stupendous effects



THUEL BURNHAM,
Pianist.

in the first of the dances quite stirred his hearers to enthusiasm, which did not abate in the more lovely rhythms of the later ones. His many hearers demanded two encores before they were satisfied, and even attempted a third.—*Erie (Pa.) Daily Times*.

Burnham's aesthetic interpretations brought the approval of everybody and the audience was a discriminating one. His powerful technique applied to the delicate or the forceful passages equally, and the poetic significance of the music it is plain makes its appeal to him.—*Erie (Pa.) Dispatch*.

He is a technician of truly remarkable brilliance and has a singing legato touch. His technique could be classed in the Paderewski school for it resembles the feats performed by this great genius on the instrument. He plays with verve, brilliancy and authoritative assurance.

Wynne Pyle Pleased Audiences

From Baltimore, where Miss Pyle played with the Baltimore String Quartet, come the following notices of the charming pianist's success:

Miss Pyle is a brilliant musician, with an exquisite velvety touch and splendid technical facility. She gave a colorful and spirited



WYNNE PYLE,
Pianist.

interpretation of the quartet, displaying much virility and breadth in her playing.—*Baltimore Sun*, February 20, 1918.

Wynne Pyle, an American pianist, made her local debut in this work and created a very favorable impression. She read the piano parts of the score with much dignity, and while her playing was marked with forcefulness, it was not lacking in delicacy and tonal variety. In the last movement her passage playing was distinguished by fluency and brilliance of tone.—*Baltimore News*, February 20, 1918.

Miss Pyle appeared in joint recital with May Peterson.

OPINIONS OF THE PRESS

soprano, in Altoona, Pa., February 18. The Altoona Times said:

Wynne Pyle, the brilliant young pianist, won new honors for herself in her worthy rendition of compositions from the masters. Her beauty and personality won the audience before her opening number. Miss Pyle displayed wonderful execution of the most difficult compositions with fine technique and easy style.

Umberto Martucci, Pianist-Accompanist

Public appreciation of Umberto Martucci's work has been steadily increasing and his inherent versatility is now receiving its just recognition. Not all pianists understand the art of accompanying nor can all accompanists show to advantage as soloists; but the appended notices are the best proof of Mr. Martucci's well rounded talent in both lines.

A well known theatrical man once claimed that the proof of a good actor was his "ability to meet an emergency," and here, too, Mr. Martucci passes the test with flying honors. Frieda Hempel called on him so suddenly to accompany her on her recent two weeks' tour that there was little time for rehearsal, and many of her songs were played by him at her first recital of the tour without any preparation whatever. This, however, meant nothing unusual to him, for Mr. Martucci is an extraordinary reader, quick to grasp not only the actual notes and rhythm, but also the singer's individual touches. This is essentially a psychological gift.

To cap the climax, Umberto Martucci has been known on several occasions to accompany difficult flute and violin numbers at sight, in the same instant transposing them as much as a tone and a half! So it would seem as if there were nothing left to write beyond a copy of the public's verification:

The last number was the familiar "Blue Danube" waltz of Strauss, as arranged by Miss Hempel for the voice. She was especially fortunate in her accompanist, Umberto Martucci, who has the true sympathy with composer and singer which makes the perfect accompanist, and whose high rank as a pianist was also shown in his solo numbers. He was enthusiastically recalled and played another number.—Waterbury American.

The concert was the best given thus far in the Prentzel series. Miss Hempel's accompanist, Umberto Martucci, had two numbers which were so well rendered that the audience clamored for an encore, to which he responded.—Waterbury Republican.

Frieda Hempel was assisted by Umberto Martucci, a talented young pianist. It was a brilliant performance on the part of both singer and accompanist. Umberto Martucci's share in the evening's honors was no small one. In addition to his excellent work as accompanist, his solo numbers were greatly appreciated and so well received that he was obliged to give an encore.—Waterbury Democrat.

The Murdock Trio Much in Demand

The Murdock Trio, consisting of Mora Murdock, pianist; Leta Murdock, violinist, and Elizabeth Olk-Rochlik, cellist, is much in demand, as wherever it appears it meets with success. On February 16 the trio gave a concert for the Woman's Club in Freeport, Ill., at which time the critic of the Daily Bulletin had the following to say:

An afternoon of delight was given the members of the Freeport Woman's Club Saturday afternoon by the Murdock Trio, who rendered

a program of such exquisite beauty that every number was enthusiastically encored. Each member is an artist. Leta Murdock's bow extends to the hearts of her audience, and she had them with her through the entire program. Mora Murdock, the pianist, is not only a brilliant musician, but plays with an emotional intensity which shows to advantage her wonderful art. The third member of the trio, Elizabeth Olk-Rochlik, is a cellist of wonderful talent. She is a soloist who wields her bow with the gift of the master.

The large audience showed their appreciation of all the members by continued applause and praise was heard on every side, as the young ladies are not only artists but possess gracious and winning personalities as well.

Recently the Murdock Trio gave a concert at Community Hall, Oak Park, and was immediately engaged to return March 8. On March 3 they appeared in concert at Hoyne Theatre, Evanston, Ill.

Namara Scores with Minneapolis Symphony

Namara, who created such an excellent impression in New York after her recent recital, appeared as soloist in Los Angeles and San Francisco, Cal., with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor. She was enthusiastically received by a large audience, which was captivated by her beautiful voice, charming personality and attractive appearance, as the following notices will prove:

MARGUERITE NAMARA GAINS LOS ANGELES TRIUMPH
SOUTHLAND GIRL SHOWERED WITH FLOWERS AT MINNEAPOLIS SYMPHONY CONCERT

Marguerite Namara, a Los Angeles girl and wife of Guy Bolton, the dramatist, was the soloist with the Minneapolis Symphony Orchestra at Trinity last night.

Miss Namara sang Verdi's appealing "Ah, fors è lui," from "La Traviata."

Her exceptional range and dramatic force afforded an enthusiastic audience a delightful moment from the Italian master's work. In her upper register Miss Namara is triumphant; the vocal gymnastics, trills and tricks of the art chantant that abound in the difficult role



NAMARA, EMIL OBERHOFFER AND MRS. W. A. BANKS, MOTHER OF NAMARA.

Taken at Mrs. Banks' home in beautiful Hollywood, Cal., by Wendell Heighon, manager of the Minneapolis Symphony Orchestra, on the occasion of the large luncheon given Namara and Mr. Oberhoffer by Mrs. Banks on February 4. Mr. Oberhoffer is saying, "Namara, Namara, pin a rose on me!"

proved facile to the singer's remarkable powers. Strikingly gowned, Miss Namara brought to her rendition of the aria a charming personality to supplant the beauty and flexibility of vocal achievement. Emil Oberhoffer directed an artistically mooded orchestral accompaniment.

A floral inundation poured itself over the footlights at the conclusion of Miss Namara's aria, attesting to this gifted Californian's popularity. She was recalled by an insistent audience, who exacted tribute in encore form.—Los Angeles Tribune.

MME. NAMARA IN TRIUMPH AT TRINITY SECOND CONCERT OF MINNEAPOLIS SYMPHONY FEATURES CALIFORNIA PRIMA DONNA

The second concert of the Minneapolis Symphony took place yesterday evening at Trinity Auditorium.

The soloist of the occasion was Marguerite Namara, the California prima donna, who, though well and favorably known in New York and other Eastern cities, is a comparative stranger to Los Angeles concertgoers.

Her first public appearance here proved an unqualified success. Her vibrant voice and winning personality immediately captivated her audience and held them. In her wonderful artistic interpretation of the brilliant aria from "Traviata," "Ah, fors è lui," the runs and trills were as clear cut and rhythmical as a violin or flute in the hands of a master.

Numerous flowers were sent up on the stage, and the applause was so insistent that she graciously gave as an encore the gavotte from "Manon."—Los Angeles Examiner.

Mme. Namara, coloratura soprano, and soloist for the evening, received tremendous applause when she made her appearance at what was really a home coming, for she is a Los Angeles girl, and has a host of warm friends and admirers. She sang, and with a very lovely voice, the "Ah, fors è lui," which is always a haven for a soprano of her technique and timbre. She was encored, and gave the aria of Massenet's "Manon," after which she was literally inundated with flowers, and bowed time and again to her applause. She is an exquisite prima donna of the flower-like type, poetic and gracious, and beautiful to look upon, as well as delightful to hear.—Los Angeles Daily Times.

The singing soloist was Marguerite Namara, whose coloratura voice was delightful in Mozart melodies. For encore she sang a delicious French song. The audience gave her a hearty and enthusiastic greeting, which reached its climax in her presentation of the "Traviata" aria.—San Francisco Chronicle.

The soloist of the afternoon was a newcomer, a Los Angeles girl who became recognized as a prima donna in the East and abroad. Mme. Namara, styled a coloratura soprano, is rather misnamed. Her voice is full and velvety as to rank with the lyric variety. Mme. Namara conquered her auditors with her personality and interpretations.—San Francisco Examiner.

Namara is visiting her mother, Mrs. Banks, in Hollywood, Cal., but will go to Denver on March 14, where she has an important engagement.

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[Signed] EDDIE BROWN.

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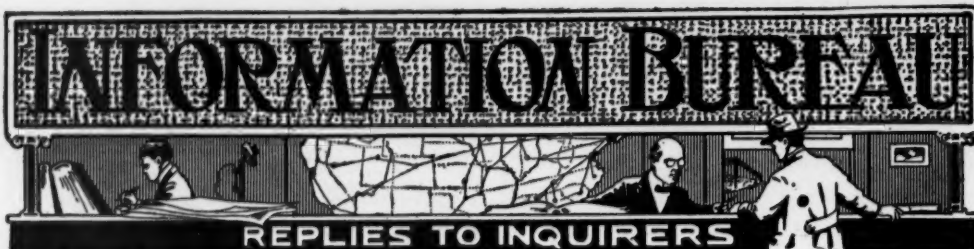
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Chicago Opera Receipts

"In the MUSICAL COURIER of February 21, there is a statement that the 'exact amount of the gross receipts of the Chicago Opera Association for its four weeks season in New York' was \$168,001.90. Will you kindly tell me if that amount was sufficient to cover all the expenses of the New York season? It did not state in the COURIER."

It is understood that while this amount was in excess of what was expected of the season, it was not sufficient to meet all the expenses incident to the bringing such a large and thoroughly equipped company to this city. The loss on the New York season probably approximated \$40,000. There was not only the expense of bringing the singers but every bit of scenery, all the costumes, properties, all the people employed in the "business" part of stage arrangement and management, every trifling incidental had to be transported from Chicago in order that the performances here should be on the same high plane as in their home city. It is pleasant to learn that the managers of the association were agreeably surprised by the amount of money taken in, as they had not counted upon so large a sum.

Program of Songs

"I am a singer and would like to have a good program to use in my recitals. My voice is lyric soprano. Could you give me a list of the younger composers representative of modern music and some of their songs? The MUSICAL COURIER is of great assistance to me in many ways and I read it each week with pleasure."

It would make an interesting program to feature the American composers, having the majority of the songs by them. Then if you called your program a "patriotic" one and had the other groups French the success of your recital would not be in much doubt, if you sing well. There are so many good American songs that a selection is difficult, but you cannot go far wrong if you take "Land of the Sky Blue Water," Cadman; "If Flowers Could Speak," Mana Zucca; "Sword and Blossom Songs of Japan," Fay Foster; "Compensation," Carrie Jacobs Bond; "With All My Heart and Soul," Ernest R. Ball; and "Somewhere in France," May Hartman. These are suggestions, a longer list being sent you by mail. For the French groups Debussy has three new songs set to words by Francois Villon; "Hue's 'J'ai pleuré en rêve'"; Duparc's "Chanson Triste," and Chabrier's "Les Cigales" may help you in selecting from the lists.

Pictures of Prima Donnas

"Will you kindly tell me if there are photographs of the artists whose pictures appear in the MUSICAL COURIER, for sale. In a recent number there was a picture of Rosa Raisa in a most artistic and unusual pose, one of the most charming pictures of her that I have seen. Also in another number is one of Frieda Hempel that is such a splendid portrait of that beautiful woman and great artist that it makes me feel I know exactly how she looks, not only as Violetta, but as Frieda Hempel. All the pictures in the COURIER are fine, but these two were specially beautiful." You may find that you can purchase photographs of the above singers at the music shop in your town; if not, the music dealer can probably get them for you, by writing to the managers of these artists. The pictures in the MUSICAL COURIER are most carefully made for reproduction, no pains being spared to have them up to the high standard set in every department of the paper. The pictures have been cut out and framed by many readers. There used to be a studio in London decorated entirely with framed pictures from the front page, the pictures of all the great artists of the world being in this collection.

About Marie Brema

"I would like to know if Marie Brema, English operatic singer, is still living, and where, or if she is dead can you give me data of her death? During 1896-97 she sang at Bayreuth in 'Lohengrin' and 'Parsifal' as Ortrud and Kundry. In 1898-1900 also was singing in Paris; 1902 in England. She visited this country in 1894 with the Damrosch Company. Have you any account of her between 1902-14? She was born in Liverpool 1856 and married Arthur Brema in 1871."

Marie Brema is, as far as our information goes, still living in London, where, if memory serves right, she has an operatic school. After her retirement from the stage she sang often, both publicly and at private affairs. Dora

Gibson, the English soprano, who is now in New York, saw Mme. Brema, with whom she used to coach, as recently as 1916.

Musicians for Orchestras

"Do you know the name of any agency, publication or bureau which makes a business of supplying musicians for orchestras in summer hotels, resorts and steamship lines? One of our students was inquiring." In order to obtain a position in any orchestra such as are mentioned above, it would be necessary for the applicant to be a member of a musical union. Information about hotels can be obtained in the Hotel Men's Gazette. Mrs. Babcock's International Musical and Educational Agency, Carnegie Hall, New York City, would possibly be of further assistance.

Natural Voice and Coaching

"Do you think that if a person has a good natural voice that he can learn to use it properly without taking lessons from a teacher, but by simply being coached for a short time, say a year?"

There are of course instances of successful singers who have never received much instruction, but, having a good voice, have coached with some one for as short a time as a year and then made success in opera and concert. While this may do for a person of intelligence with great natural ability, it is not always successful. Some of the voices boasted of as "never having been taught," show plainly to the critical ear that such is the case. It may have been effective with some great singers, but the exception always proves the rule. Many pupils study ten or more years before mastering the use and management of the voice; their singing, untaught, would not be listened to. Many of the prima donnas study each year with a teacher to be sure that their voices are kept up to a high standard. There are few who can reach the heights of learning by a short royal road.

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

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WHERE THEY ARE TO BE

Alcock, Merle—Toronto, Can., March 12.
 Barstow, Vera—Duluth, Minn., March 31.
 Bauer, Harold—New Orleans, La., March 18.
 Case, Anna—Milwaukee, Wis., March 8.
 Cherniavsky Trio—Music Course of Coe College, Cedar Rapids, Ia., March 12.
 Da Costa, Blanche—Cincinnati, Ohio, March 17; Chicago, March 20.
 Gabrilowitsch, Ossip—New Orleans, La., March 18.
 Galli-Curci—Sioux City, Ia., March 11; Albany, N. Y., April 29.
 Gebhard, Heinrich—Heptorean Club, Somerville, Mass., March 9.
 Gibson, Dora—Pittsfield, Mass., March 13.
 Gluck, Alma—Albany, N. Y., March 7.
 Godowsky, Leopold—Music Course of Coe College, Cedar Rapids, Ia., March 12.
 Garrison, Mabel—Portland, Me., March 7; Harrisburg, Pa., March 18.
 Heifetz, Jascha—Albany, N. Y., March 18.
 Hills, Charlotte Williams—Boston, April 18.
 Kerns, Grace—Toronto, Can., March 12.
 Kryn, Marie—Chicago, March 17.
 MacDowell, Mrs. Edward—Soros Club, Wilmington, N. C., March 22; MacDowell Club, Chattanooga, Tenn., March 30; Glens Falls, N. Y., April 3; Musicians' Club, Richmond, Va., April 5; Tekamah, Neb., April 23; Doane College, Crete, Neb., April 25; Biennial Convention of the National Federation of Women's Clubs, Hot Springs, Ark., May 2.
 Madden, Lotta—Poughkeepsie, N. Y., March 20.
 Martinelli, Giovanni—Scranton, Pa., March 7.
 Miller, Rosalie—St. Louis Symphony Orchestra, St. Louis, Mo., March 17.
 Murphy, Lambert—Boston, Mass., March 31.
 Narelle, Marie—Scranton, Pa., March 17.
 Peterson, May—With the St. Cecilia Society, Boston, Mass., April 5.
 Powell, John—Detroit, Mich., March 17.
 Riegger, Neira—Ithaca, N. Y., March 18.
 Roberts, Emma—Detroit, Mich., March 7.
 Rosen, Max—Chicago, March 10.
 Russian Symphony Orchestra in the Civic Music League Course—Toledo, Ohio, April 10.
 San Carlo Opera Company—Cleveland Ohio March 11-16.
 Sundelius, Marie—Wednesday Afternoon Musical Club, Bridgeport, Conn., April 24; Fitchburg, Mass., April 25-26; Lowell, Mass., May 7; Nashua, N. H., May 9-10; Evanston Festival, Evanston, Ill., May 27.
 Szumowska, Mme.—Wellesley, Mass., March 15.
 Warfel, Mary—Scranton, Pa., March 7; Harrisburg, Pa., March 18.
 Williams, Evan—Middletown, Conn., April 4.
 Zimbalist, Efrem—Youngstown, Ohio, March 20; Harrisburg, Pa., March 18.

Ferrari Songs in Demand

A number of songs by Gustave Ferrari are being used very extensively by professional singers this season. Reinald Werrenrath on his present tour in California is singing three of them regularly on his programs, "A Home," "Le Miroir" and "Arab Love Song." "Le Miroir" has proved particularly popular and he has been obliged to repeat it at each recital. Lewis James Howell, the Philadelphia baritone, made a distinct impression with the same three songs at a recital at Germantown, February 25.

Marcia van Dresser, at her New York recital in April, will sing a new song especially written for her by Mr. Ferrari. The publishing house of Schirmer has in preparation a new collection of folksongs of Alsace-Lorraine, edited and arranged by Mr. Ferrari, which will shortly come from the press. They will be sung in public for the first time by Eva Gauthier at her next recital in Aeolian Hall.

A Concert of Franklin Riker's Songs

The twenty-third of the series of concerts devoted to the works of American composers, which is being held regularly in the Wanamaker auditorium, was given up to the songs of Franklin Riker. Mr. Riker has been before the public for a good many years, and a number of his songs have obtained more than an ephemeral popularity. They are characterized by graceful, interesting melody, and a true feeling for the harmonic picture. Mr. Riker himself sang two groups, and he was assisted by Lois Long, Emily Stokes Hagar, sopranos; Geraldine Taylor, contralto; Jeannette Whitehead, mezzo-soprano, and Earl Tuckerman, baritone. Edward Falck accompanied. The large audience which was present appeared to be thoroughly appreciative, both of the compositions and of the work of the artists presenting them.

The Stultses to Sing Before Clubs

Mr. and Mrs. Walter Allen Stults will sing their interesting programs of duets before the following clubs in March: March 17, Evanston (Ill.) University Club; March 29, Arche Club, Chicago, and March 31, Euterpe Club, of Chicago.

Playing of the Sittig Trio Much Enjoyed

The Sittig Trio, consisting of F. V. Sittig, piano; Gretchen Sittig, violin, and Hans Sittig, cello, assisted by Johanna Galski, soprano; Karl Braun, basso, and August Hartung, organ, appeared in concert on Friday evening, February 22, at St. Peter's Church, Lexington avenue and Fifty-fourth street, New York.

The trio again won admiration for musicianship and excellent ensemble. It was heard in the allegro from Beethoven's C minor trio; menuet, Beethoven; adagio, Schubert, and "By the Brook," Boisdreffe. Hans Sittig was much admired in Bruch's "Kol Nidrei," which he gave with fine tone and beautiful phrasing.

Gretchen Sittig, the youthful violinist, again delighted her audience with her artistic rendition of "Reverie," Vieuxtemps; "Vision," Drla, and Kreisler's "Liebesfreud."

Karl Braun sang arias from Handel's "Messiah" and Mendelssohn's "St. Paul."

Johanna Galski delighted the audience with two groups

comprising "O Golgotha," R. L. Herman; "Nachtstück," Schubert; "Schmerzen," Wagner; "Auf dem Kirchhof," Brahms, and "Morgenhymne," Henschel.
 August Hartung played de la Tombelle's "Poème Symphonique" ("Good Friday"), for organ.
 The closing number, "Holde Gattin," from Haydn's "Creation," was beautifully given by Johanna Galski and Karl Braun.

Birdice Blye's Success in the South

Birdice Blye has just completed a six weeks' tour in the South, and in every city visited was re-engaged for next season. The press was unanimous in praise. In San Antonio, where Miss Blye plays frequently, and is a great favorite with music lovers she made four appearances. Last March she gave two recitals with such success that she was immediately engaged for a third the same week and for two this season, in addition to two appearances with the Philharmonic orchestra, under Arthur Claassen. All of these engagements she filled with great success, incidentally making seven appearances in San Antonio in less than a year.

Miss Blye opened the series of the Philharmonic orchestra in January, playing at Mr. Claassen's request, the brilliant concerto in E flat by Liszt. Mr. Claassen was very enthusiastic over her playing of the concerto. She was immediately engaged for next season.

Miss Blye was entertained at dinner by Mr. and Mrs. Claassen in their beautiful new home and also by several other prominent people. In addition to the two appear-



BIRDICE BLYE,
Pianist.

ances with the Philharmonic orchestra, Miss Blye is also engaged to give two piano recitals in San Antonio next season.

There are a large number of educational institutions in San Antonio and as a proof of this pianist's popularity, practically all of the schools turned out in a body to hear her play, a compliment which is said never to have been paid any artist before in the city.

Leginska's New York Recital

Ethel Leginska's first New York recital of the season takes place at Carnegie Hall on Monday evening, March 11. The entire proceeds of this concert will be the pianist's contribution toward the war work of the Young Women's Christian Association and will be used toward the equipment and maintenance of the Y. W. C. A. New York Hostess House. The program opens with a seldom heard sonata by Dom. Paradis. This will be followed by two Scarlatti numbers and two Chopin pieces, a first performance of Leopold Godowsky's "Angelus" and the "Islamey" of Balakirew. For her concluding group she will play the Liszt sonata in B minor and the "Rigoletto" paraphrase.

Many Rappold Engagements

Marie Rappold, American prima donna soprano of the Metropolitan Opera Company, after her concert with the Union Symphony Orchestra at Aeolian Hall on the evening of February 22, prepared for her trip to Florida, where she will sing three times at the Orlando Music Festival in Orlando, Fla., appearing in Haydn's "Creation" and Rossini's "Stabat Mater" and taking the leading part in a miscellaneous program. The festival will start on February 28 and last until March 3. Mme. Rappold, however, will stay in Florida for a week or so more and then proceed to the West, where she is scheduled to sing in Toledo, Ohio, on March 18, and Piqua, on March 19.

Theodorini in Buenos Aires

Elena Theodorini, the opera singer, who left Buenos Aires last October for Europe and shortly thereafter was reported detained by the French authorities on suspicion of being a spy, returned to the South American city last week and announced her intention of defending herself against the espionage charge. She denied that she carried treasonous matter photographed on her back or shoulders, as asserted in sensational press reports.

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PHILADELPHIA ORCHESTRA'S ANNUAL COLUMBUS VISIT

Stokowski and His Men Give Inspiring Readings—
Kindler Shares Praise—Novaes Plays for Women's Club—Cincinnati Convention to Consider American Music—More Items of Interest

Columbus, Ohio, February 25, 1918.
It would be difficult indeed to imagine a more thoroughly delightful and beautiful program than the one played in Memorial Hall, February 15, by the Philadelphia Symphony Orchestra. Mr. Stokowski brings these players here every winter, and it seems as though each time they come they have broadened and developed and are more and more in sympathy with their leader. This writer does not remember a more musicianly and scholarly reading of the César Franck D minor symphony than that given last Friday night. The "Prelude and Love Death," from "Tristan and Isolde," which closed the program, was very satisfying. Even "The Star Spangled Banner," played at the opening of the concert, disclosed new beauties under Mr. Stokowski's baton, and made us love it more than ever.

The soloist, Hans Kindler, cellist, is a musician of the first rank, and it was extremely gratifying to hear an artist who seems so full of love for his instrument that he derives as much enjoyment from his playing as do his hearers. He has a master hand and plays with sureness, freedom and abandon.

Novaes and McQuhae Enjoyed

The third concert in the Women's Music Club course was given in Memorial Hall, Tuesday evening, February 12, by Guiomar Novaes, Brazilian pianist, and Allen McQuhae, tenor, both newcomers here. Novaes is an exceedingly interesting player. She has much poise and plays with great elasticity and daintiness. Mr. McQuhae is best in Irish songs, which seem exactly suited to his voice and nature. Both artists were generous with encores. Charles H. Ferry was an able accompanist for the singer.

Ella May Smith Outlines Convention Plans

Ella May Smith, president of the Ohio Music Teachers' Association, has just returned from Cincinnati, where she was the guest of Bertha Bauer, of the Conservatory of Music, and also of Mrs. Edgar Stillman Kelley. A public luncheon was given in her honor, in which she outlined the programs and plans for the next O. M. T. A. convention, to be held in Cincinnati the last week in June. The entire convention will be devoted to Americans and American music, with some of the best musicians in the country taking part. This is the first time a woman has ever been president of this organization.

Concert at Elks' Club

For the benefit of the Y. M. C. A. fund, a concert was given at the Elks' Club last Monday evening, the 18th, under the auspices of the Pi Beta Phi Sorority of Ohio State University. Carrie Porter, soprano, assisted by Earl Hopkins, violinist, and Eloise Kearney, accompanist, gave the program.

Old Italian Composers Studied

The study section of the Women's Music Club held a meeting, Tuesday afternoon of this week, at the studio of Samuel Richard Gaines. Emma Ebeling, leader, spoke of the old Italian composers, and illustrations from works of Palestrini, Corelli and Scarlatti were played by active members. Katherine Gleason and Edna Paine Fennimore, pianists, Vera Watson Downing, violinist, and Maud Perkins Vallance, soprano, gave the illustrations.

M. A. Society Sings Song by Conductor-Composer

Instead of opening its annual concert with "The Star Spangled Banner," the Musical Art Society introduced a new work by Samuel Richard Gaines, director of the society, which is now a ladies' chorus. This composition is a patriotic and majestic chorale called "America," and made instant appeal largely because it was conceived in optimistic vein. Mr. Gaines has written many fine works, not the least of which, in musical value, is this latest from his pen. The chorus, "Nature and Love" (Tchaikowsky), with which the program closed, was most impressive, with Mr. and Mrs. Earl Hopkins providing violin obligati. The rest of the evening was devoted to chorus singing and a group of violin duets by Mr. and Mrs. Hopkins.

E. C. B.

Musical Plays in New York

Henry W. Savage will produce "Toot-Toot" (a musical version of the farce "Excuse Me," by Rupert Hughes) at the George M. Cohan Theatre, on the evening of March 11. The score is by Jerome Kern and the libretto by Edgar A. Wolf.

Andreas Dippel will revive Franz Lehar's greatest musical masterpiece, "Gypsy Love," in New York early this spring with an all star cast.

Musical plays continued at the theatres are "Sinbad" at the Winter Garden, "Maytime" at the Forty-fourth Street, "The Love Mill" at the Forty-eighth Street, "Girl o' Mine" at the Bijou, "Oh, Boy" at the Casino, "Oh Lady! Lady!" at the Princess, "Flo-Flo" at the Cort, "Cohan Revue of 1918" at the New Amsterdam, "Going Up" at the Liberty, and "Jack o' Lantern" at the Globe.

Buckhout-Bartlett-Davis Musicales

Compositions by Homer N. Bartlett were sung and played, the composer at the piano, at the Buckhout studios, February 27, Margaret Krauss, violinist, and Livingston Chapman, baritone, assisting. A very large audience, of musicians chiefly, greeted this representative American composer. Every number was received with such enthusiasm that each might have been repeated. However, each artist was permitted to repeat one number, and these were "The Two Lovers," "Today and Tomorrow," "Dragon Flies" and "Old Glory." "The Winds o' March" was the closing song, sung by Mme. Buckhout, to whom it is dedicated.

The same day, at 9 p. m., a musicale of American

composers' works was given in honor of Mme. Buckhout at 40 Gramercy Park, when the artists were Mme. Buckhout, Mrs. Neil Fravel, Lucien G. Chaffin, Mrs. John Davis, Eleanor M. Davis, Margaret Morgan, A. Walter Kramer, Homer N. Bartlett and Kenneth Rogers. Composers whose names appeared on the program were E. M. Davis, R. H. Terry, Lucien G. Chaffin, Margaret Hoberg, A. Walter Kramer, Oley Speaks, Homer N. Bartlett, William C. Carl and C. Whitney Coombs.

Skovgaard in South Dakota

This and next week's bookings for Skovgaard, the prominent Danish violinist, will keep him in South Dakota, where he and his Metropolitan Company have been touring since the middle of February. This week they appear in the following cities: March 4, Huron; March 5, Pierre; March 6, Rapid City; March 7, Spear Fish; March 8, Deadwood. Next week they will give concerts in Lead, March 11; Bellefourche March 12, and Edgemont, March 13. From South Dakota they journey to Vancouver, B. C., where they are to open their third Canadian tour on March 18. Skovgaard and his company are guaranteed fifty engagements between Vancouver B. C., and Port Arthur, Ont. This season the Western Canada Concert Bureau is managing their tour and Manager Lambert has informed Skovgaard that he has finished the booking for a splendid tour.

What Pilzer Says About the Modern School

In a recent discussion, Maximilian Pilzer admitted that while his greatest interest lay in the classics, he liked the modern school also, but he should never show any great passion for it—enough to encourage his specializing in that school. He said: "Because I am fond of Ravel's things and enjoy playing them, is no good reason why I should devote most of my time to that one style! I do not believe in taking a onesided stand. An artist can with impunity include both styles on his program. Saint-Saëns is one of the greatest composers of the romantic school and all of his work is characteristic of that spirit. The combined schools—classic and romantic—I believe, exert a finer influence on the individual's work."

Elman in the South

Mischa Elman is away on his southern tour, during which he will play in Atlanta, Brookhaven, New Orleans, Tampa, Orlando and Baltimore. After returning to New York and filling several engagements hereabouts, he will leave for his great western coast tour, when he will fill dates in Salt Lake City, Denver, San Francisco (twice), Los Angeles (twice), Santa Barbara, San Diego, Tacoma, Portland, Spokane and Seattle.

Levitzi, April 6

Mischa Levitzki, by general request, is giving another recital Saturday evening, April 6, in Aeolian Hall, New York, which will be his last this season. The program will consist of Schumann and Chopin numbers.

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Douglas Powell's Pupils

Clara Loring, the young American soprano, whose Gilda in "Rigoletto" with the Bracale Opera Company in Havana was so well favored, is a pupil of Douglas Powell, whose studios are in the Metropolitan Opera House building, New York. Another pupil who is winning favorable mention is Cecile Hoffman, who is in light opera.

Mr. Powell's method is a worthy one. It brings about the desired results in the singers and in addition he is an excellent coach. His own professional career as a singer in concert has well fitted him for the work that he is accomplishing every day.

The de Sadlers Busy

The New York artist pair, Mme. Ellen de Sadler, soprano, and Willy de Sadler, baritone, have been busy with various musical activities all through the present season. Mr. de Sadler has devoted himself particularly to teaching and has built up an excellent clientele. Mme. de Sadler



ELLEN DE SADLER,
Soprano.

has appeared at various concerts, having been one of the soloists at the Thursday Morning Club on January 17, and also at the festival given in honor of the one hundredth anniversary of Niels Wilhelm Gade, the Danish composer, which was held on February 13, with Jacques Jolas, the young pianist who is associated with the de Sadler studios. Mme. de Sadler also sang at the concert



WILLY DE SADLER,
Baritone.

given in aid of the Magdalen Hospital held at the Waldorf-Astoria on February 26. At Easter time, Mme. de Sadler and Mr. Jolas will appear in a joint recital at Pittsburgh. On the 15th of March Mr. Jolas will appear in joint recital with Theodore von Hemert, the Dutch baritone, at Aeolian Hall, introducing at that time a new composition in manuscript, "Phantasy," by Fiske.

Practical Patriotism

(From the Pacific Coast Musician)

It is said the Lord helps those who help themselves. Most of us are anxious to help the Government in these days, because the Government is US, as well as U. S. And the way to help the Government is to help ourselves.

At first glance, this may seem a selfish statement; but as a matter of fact, it is a sensible one. If we do not help ourselves, how can we help the Government? If we do not make money, how can we pay it in taxes, or buy Liberty Bonds?

In these days, when the tendency is to drive business from the normal, to disrupt educational activities, to take attention from the customary and necessary details of life—in these times, we must combat all these tendencies and make all the more effort not to have life turned topsy-turvy.

Of course, there will be a rearrangement of manufacturing and commerce to meet the necessities of war. Instead of manufacturing pleasure vehicles and fancy fabrics, many a factory will turn to guns and khaki. Railroads

will haul soldiers in preference to excursionists. Potatoes will assert their supremacy over candy.

These things will rearrange manufacturing and commerce.

But education remains the same. The most of us get all our education before we are twenty-five; some of us stop at twenty. If we allow conditions to deprive us of our education at present, the probabilities are that the vacant place in our heads never will be filled.

The professional musician who says, "I will discontinue my announcements so I can show my patriotism," soon will be in a position to buy no Liberty Bonds. On the other hand, the one who says, "I want to buy bonds and give to the Red Cross; consequently I will advertise all the more, will gain all the more pupils, will earn all the more money, and consequently can devote all the more to patriotic purposes."

It is a poor patriot who denies himself a theatrical performance to save the war tax on his ticket; a poor one who restricts his earning power; a poor one who wastes on extravagance, and a poor one who saves the pennies that cost him dollars of loss.

This is the time to earn more—the money is in circulation. It has been taken from the investments of the rich and the savings of the poorer and set into circulation to pay for war activities. It hasn't left the country, in any great amount. Your share is waiting for you—if you get after it hard enough.

In order to buy more Liberty Bonds, earn more money. In order to earn more money, get more pupils. In order to get more pupils, let the people know who, what and where you are and what you can do.

Never has it been truer—"Now is the time to advertise."

Soder-Hueck Studio Notes

George Reimherr, the American tenor, gave another of his modern composers recitals at the Criterion studios, Carnegie Hall, New York, Wednesday, March 6.

Elly Marion Ebeling, soprano, Dorothy Beach, mezzo-contralto, and Walter Mills, baritone, will be heard in recital at the Wanamaker Auditorium, New York, Saturday afternoon, March 9.

Godowsky Recital Here, March 21

Leopold Godowsky, who since the middle of January has been having a remarkably successful concert tour on the Pacific Coast and in western Canada, will return to New York just in time for his recital at Aeolian Hall on Thursday evening, March 21, which is to be given for the benefit of the New York Sun Tobacco Fund.

Kurt Rasquin, Tenor

Thanks to the skilful development of his voice by Carl Hein, Kurt Rasquin is rapidly developing into a tenor, having heretofore sung baritone. He sings "Siegfried's Love Song" with fine fervor, reaching the high tones with ease, showing he is rapidly blossoming into a heroic tenor.

Sergeant Hochstein Plays

David Hochstein spent Sunday, February 24, in New York City, where he was engaged unexpectedly as soloist for two concerts. He played at the home of Charles Schwab in the afternoon and in the evening at the residence of Mrs. W. D. Sloane.

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MUSIC AFTER THE WAR

The Opinions of Adolfo Betti

While peace may still be far away, and the ending of the war something that no man is definitely able to fix, busy minds throughout the world are engaged in planning to meet new conditions that will follow the close of the conflict. Upon one point only do all seem to agree, and that is that after the war nothing will remain exactly as it was before. What change will music and musicians find? How will composers write? What country will be the new music center of the world? How will the change affect America, and what place will our country take in art? These are questions interesting not only active musicians and students who purpose following music as a life work, but the music-loving public in general.

It remained for Adolfo Betti, first violin and moving spirit of the Flonzaley Quartet, to answer these questions very practically, and the reasons that he gave are entirely logical. In the first place, Mr. Betti lived for years in the capitals of Europe; afterward, for a long time, he made his home in New York, visiting with the renowned organization of which he is a member, every town and city of importance in America. Consequently, his point of view is reached through knowledge of conditions on both sides of the world. In addition he has been a great student of people, of literature, and of social and musical movements. His conclusions are no mere surmises, but a forecast based on facts.

Taking up the first question, "What resulting effects will war have on composers and the music of the future?" Mr. Betti replied emphatically, "The kind of music written will be much simpler and less complicated in spirit. Before the war it came from the brains; after the war it will come from the heart. Music cannot be great without being universal, that is, capable of being understood by everybody. Take an address by Lincoln—it is so simple in its content, so sincere, so direct that it would almost seem that any one could have written it. And yet it took that greatest quality of greatness, simplicity, to evolve it. Great things and great people are simple."

"The war will have so completely aroused men's hearts that they will no longer search for effects merely as effects in music, but will compose spontaneously, moved by that which is about them, and with intensified feeling toward humanity. The first year of the war, I returned for a visit to my native Italy. At the time that country entered the conflict, I heard D'Annunzio, the poet, make a patriotic and marvelous speech near Genoa, on the spot from which Garibaldi, the liberator, started for his campaign in Sicily. The scene was one tremendously moving and arousing. Not all of Italy's great armies can be employed on the battle front, which is on dizzy Alpine heights or in the defiles of narrow valleys. But all Italians, whether military or civilian, are inspired by the same elevated, patriotic spirit, whether it be gained in actual combat or through war surroundings. As it is in Italy, so it is everywhere. After living in an atmosphere vitalized by such a spirit, and with knowledge of the heroism and agony bravely met, every man, be he musician or soldier, or both, must be profoundly moved. Consequently I am sure that art will become more human and more simple. Heretofore it has been too cerebral and too complex."

"We have grown used to great orchestras, and I do not think that we shall ever be content to return, for instance, to the smaller ones of Beethoven's time. On the other hand I do not think that we can go further than the present limit in them. As to complexity, that is only relative, all composers who wrote something absolutely new were called complex and noisy. But it is the spirit in which they will express things that will be different, the spirit of the whole composition. In common with all people, composers will feel, and consequently compose more sympathetically. The dead will not be the saddest part of this universal tragedy, but the living sights about us, the maimed, the blind, and the disabled, and a poverty that will stir the heart. That in itself will bring about a tremendous revolution in the hearts of all toward their fellowmen."

"The agglomeration of great musicians now in America is the largest in its musical history. Very many of them were brought here by the misfortunes of the war. Very many will make their homes here for years to come, perhaps indefinitely. This in itself will help make a profound effect on the musical future of America."

"I am not pessimistic as to the recovery of the world from its tragedy. As Ysaye, the violinist, said to me the other day, 'Life is imperious, it must be lived.' After the first stupor preceding a readjustment, people will strive with all their might to overcome depression. And then music, the most comforting, the most courage inspiring of arts, will play its great part in the uplift of men's hearts as only music can play it."

"However, even should reaction come quickly, that will not hasten the departure of vast numbers of noted musicians previously in refuge here. America is so vast, its possibilities so great, that having learned these facts vitally, and having been drawn closer to Americans in years of anxiety, they will remain to do their helpful share in music in a land that has grown dear to them. As a phase of the change consequent and following the war, American students will no longer go abroad in great numbers to study; there will be no need to do so. In addition to their own able musicians and masters, they will have about them many of the ablest foreign ones."

"It used to be in America that people went to concerts because it was the fashion, or from curiosity to see and hear some noted artist largely advertised as being paid an enormous sum for his performances. All that is now entirely changed. People attend concerts because they need to hear music. When one thinks of the change in musical life here within a few years, the situation is tremendous. In the past, Berlin was the musical centre of the world. Today America is the world's centre."

"In England during the war development of interest in chamber music, the highest type, has been great. And the number of concerts mainly for charity has been large. In Italy music has kept up well, and in face of the exist-

ing sadness. This has been the case in both countries, I think, because people felt the need of getting away from the prevailing depression. And if in time of stress music has proved its blessed capability for lightening men's hearts, how much greater will be its general forcefulness when the coming of peace will have relieved a tension that has strained all peoples almost to the breaking point of human endurance. However, in no land is the outlook for music and musicians at the war's close so optimistic as in America, which of all countries has reaped during its progress the greatest benefits." W. A.

The Aborns Entertain the Children

Washington's Birthday saw a party at the Aborn Miniature, the little theatre attached to the Aborn School of Opera, New York. Amie Aborn, daughter of Milton Aborn, had invited all the little people she knew to a special Washington's Birthday party. And when they got there the cupboard was not bare by any means, for first they saw the opera loved by children, Humperdinck's "Hansel and Gretel," splendidly performed by some of the pupils of the school, and after the bad witch had been properly baked she came out of the other door of the oven and lived again, and gave them all some sugar and spice and everything nice. It was a very pretty little idea, this party for the children, and the joy which they had from it was only equal to the pleasure which Mr. Aborn and his associates took in giving it to them.

"Hansel and Gretel" was performed with the following cast: Gretel, Catherine Redfield; Hansel, Ella Palow; Mother, Aileen Moyer; Witch, Marie Louise Biggers; Sandman and Dew Fairy, Gloria Hill.

Preceding the performance, Enid la Monte, the secretary of the Aborn Opera School, told the story of the opera in charming fashion. She hummed and whistled some of the principal tunes, eliciting remarks from the listeners to the effect that "I know that tune," "I can sing that," etc., showing how well the children know this opera of the "Babes in the Wood." Bethune Grigor was the capable pianist, and played the score with varied expression. Little Eleanor Poyner, a dancer, delighted the audience by her unique performance.

Indianapolis Singer Wins Success

Mrs. Robert Kinnaird, a soprano of Indianapolis, created a very favorable impression through her singing in "The Messiah," which was given by the People's Chorus, Edward Bailey Birge, conductor, in that city recently. She is said to have a "fresh, clear soprano voice, well rounded and possessed of bird-like high notes that are as free from shrillness as they are distinct."

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Caroline Lowe and Her Pupils

Convalescing soldiers in St. Mary's Hospital at Hoboken, N. J., were given a musical treat recently when a little group of New Yorkers from the studios gave a program. Caroline M. Lowe, one of New York's famous vocal teachers, whose studio is in the Nevada Apartments, was in charge of the concert. Several of her pupils entertained with selections, chief on the list being Hallie Foreman, whose beautiful, clear soprano voice brought repeated encores. She rendered Cadman's "Calling to Thee," Campbell-Tipton's "Spirit Flower," Breil's "Song of the Soul," Bond's "A Perfect Day," and Stickle's "I Chose a Rose." The ability developed as a result of Miss Lowe's training gives Miss Foreman a range from C to F sharp above high C. Miss Foreman is not a new figure before the footlights, but bids fair to be heard of in a larger way very soon. Others of Miss Lowe's pupils taking part were Grayce Charters Kendrick and Peggy Hill. Robert Vivian, the actor, gave interesting sketches, among them "The Volunteer," by Robert Service. Rudolph Bauerkeller, violinist, did some fine selections. Music was furnished also by the Soldiers' Orchestra, and after the program a luncheon of sandwiches and ice cream was served by the local Y. M. C. A. About three hundred soldiers from camps all over the State enjoyed the program. Mrs. Davidson, of New York, is also giving musicales in the interests of the soldiers. The latest one was scheduled for February 27, on



HALLIE FOREMAN,
Pupil of Caroline E. Lowe.

Governor's Island at Davidson's Hall, an auditorium named in honor of Mrs. Davidson as a tribute to her work. Miss Lowe and Miss Foreman were billed to appear on this program, and at a later date are to sing at Bedloe's Island, both events being held to furnish enjoyment to the soldiers.

Comments on "Musical Psycho-Pedagogy"

By Daniel H. Bonus

W. J. Baltzell, editor of *The Musician*: "Here is a book for the teacher who wishes to study the pedagogy relating to his profession, a subject which is not only neglected in conservatories and schools of music, but one which is almost wholly lacking in literature. The book under consideration consists of twenty-four lessons, explanatory of fundamental principles, followed by a series of questions to display the students mastery of the lesson. Here are some of the lesson heads: 'Mind in Interpretation,' 'Elements of Thinking,' 'Ear Training,' 'Imagination and Feeling,' 'Analysis of a Lesson,' 'Influence of the Teacher.' This is a direct, practical presentation of a subject of vital importance to the cause of music education."

Leroy B. Campbell, director of Conservatory of Music, Warren, Pa.: "I saw an article of yours in the August *MUSICAL COURIER*, and it interested me greatly, since I am thinking along this same line. Your article certainly shows a keen insight into psychological and physiological conditions. It pleased me immensely."

Zucca Compositions at Aborn Miniature

A recital of Mana Zucca's compositions will be given at the Aborn Miniature, 137 West Thirty-eighth street, New York, by Helena Alberts, assisted by Nicholas Garagusi, violinist, Tuesday evening, March 19. Following is the program:

"Leaves," "If Flowers Could Speak" (violin obligato, Nicholas Garagusi), "Speak to Me," "Je veux oublier" (first time), "Priere d'amour," "Children Song," "The Turkey's Dressing," "The Mystery," "Mother Dear," "Little Chick," "Goodness Gracious," "Eve, and a Glowing West," "Morning," "Love's Coming," and "A Whispering." Helena Alberts. Violin soli—"Novelette," Chopin etude transcription, and ballade and caprice, Nicholas Garagusi. Piano soli—"Valse Brillante," "Moment Triste," and fugato humoresque on "Dixie," Mana Zucca.

Elsa Fischer String Quartet Activities

The Elsa Fischer String Quartet has enjoyed an unusually busy season, having appeared in many private recitals, as well as at numerous public concerts. January 30, the quartet played at a Ridgewood, N. J., concert for the Orpheus Club. Their artistic work in solo and ensemble was enthusiastically applauded by a large audience

upon this occasion. February 7, members of the quartet appeared for the Thursday Musical Club at the home of Mrs. John MacArthur, New York, when they played with members of the club a quintet by Philipp Scharwenka and one by Mrs. H. H. A. Beach. On February 13, the quartet gave a concert for the People's Institute in Public School No. 59, New York, when its success was so pronounced that it was engaged for another concert to be given on March 6.

Beethoven Society Announcements

The Columbia College Glee Club will sing at the fifth and last afternoon musicale of the Beethoven Society, Mme. Frederick Tanini-Tagliavia, president, on Saturday, March 9, in the Plaza ballroom, New York. Christine Langenhan, soprano, will be the soloist, and dancing will follow the program.

New members who will be welcomed by the president include Mrs. Chester Williams, Edith Sargeant, Dr. A. C. Burnett, John E. Oster, Mrs. J. A. Lawneace, Mrs. M. A. Solomon, Mme. Aymael, Santa Hoffman, Mrs. Louis Frank and Eleanor McLellan.

The war relief workers who knit for the Red Cross met Wednesday, March 6, at the home of Mme. Tagliavia. On April 9 the choral members will give an auction bridge party at the Plaza.

Florence Macbeth, March 16

Florence Macbeth, coloratura soprano of international fame, will give her first New York recital on Saturday afternoon, March 16, in Aeolian Hall, New York. Miss Macbeth sang a great deal in Europe, and was for three seasons with the Chicago Opera Association. She was heard also in Mr. Reiss' season of opera in English given here last fall. She will be accompanied at the piano by Giuseppe Bamboschek.

Louis Kroll Conducts Successful Season

Louis Kroll, who is known as a musician of high standing, has just returned to New York after a successful season as conductor with the Aborn Opera Company. He has already become connected with Andres Dippel and is at present musical director of "The Love Mill" at the Forty-eighth Street Theatre.

MUSICAL COURIER READERS

"A Chinese Method"

The Editor, *Musical Courier*:

I find an important editorial in the *MUSICAL COURIER* of February 7, 1918, under the caption, "A Chinese Method," in which it is suggested that a music teacher be paid when a pupil has made good. Of course, that system might prove as irksome to the pupil as "paying for a dead horse" of old and surely it would mean injustice to the teacher in many cases. Nevertheless, the article asks several vital questions upon a much discussed subject, and that a solution must be found there can be no doubt.

When a songster does not sing the reason is fundamental and deeply important to its very existence. The musical life of our nation is as important to our peace as happy laughter and when checked unduly, bursts out in violent protest. Thus, whatever promotes or checks melody among us, compels approval or condemnation in no uncertain terms from those concerned.

Approval usually pays its own reward, but condemnation, however emphatic, is vain without recourse to authoritative restraint of the guilty.

Music teaching is similar to parenthood in that the pupil receives praise and reproof—encouragement and guidance—self control and self respect from association with a superior. But when teacher or parent are not superior, we have a condition which should be protected by law or our finest springs of national life will be polluted. This is not high sounding theory. It is a matter that must be controlled or injustice will run riot.

Before the war now on in Europe, our young musicians, needing help, went abroad for study. Now, they must find assistance at home and experienced musicians should be willing to assist them when properly remunerated. But so long as American money is worth its face value—and pray God it ever may be—just so long should music teachers who accept large pay for their services be found to be both competent musicians and honest in their speech. If they are so, grumblers may grumble, but if they are not so they should be restrained from advertising in reputable musical journals.

(Signed) A MUSIC TEACHER.

American Coloratura Songs Wanted

New York, February 25, 1918.

The Editor, *Musical Courier*:

We are in need of American coloratura songs immediately—that is, coloratura songs by American composers—music that will show to advantage the flexibility and purity of the typical coloratura. Will you help us spread this call to the American composers, to whose cause our society is pledged? We can find plenty of waltz, or typically lyric songs; but we are searching for numbers containing the characteristic cadenzas, etc., that give grateful opportunity to the pure coloratura. These songs can be sent to Rhea Liberte, librarian of the American Music Optimists, 412 West 148th street. Thanking you in advance for your courtesy,

(Signed) A. M. O.

Per Merced de Piña, Recording Secretary.

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The American Friends of Musicians in France has been organized to bring financial help to the musicians in France, and their families, made destitute by the war.

Every penny collected is sent at once to France, no deductions being made for any purpose whatever. All necessary expenses are met by a fund specially contributed for that purpose.

Since its organization in December, this Society has sent three thousand dollars to France for needy Musicians, and has its representative in Paris.

The Society hopes to enroll a large membership of musicians and music lovers throughout the country, and also of all those whose hearts are moved by the sorrows of France. Funds will be accumulated in this way, from the dues of members, and also through the kindness and sympathy of musicians and musical organizations, who are offering their services in giving concerts for the benefit of their unfortunate brother artists in war-stricken France.

Consider what music has meant to you. Will you not help the sad conditions now existing by becoming a member of the American Friends of Musicians in France?

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ACROSS THE COUNTRY

Akron, Ohio.—Ethel Leginska, pianist, and Elmer G. Hoelzle, tenor, assisted by George F. Guinter at the piano, gave a most interesting recital at Armory Auditorium on Tuesday evening, February 19, under the auspices of the Tuesday Musical Club. An audience of 3,000 enthusiastic music lovers gave the artists a cordial reception. Mme. Leginska's splendid art was at once established with her brilliant rendition of the Chopin sonata in B flat minor, with which she opened the program. Her audience was quick to note and appreciate her remarkable gifts and testified to its enjoyment with prolonged applause. Mr. Hoelzle has a voice of unusual beauty which he employs with the skill of the thorough artist. He sang numbers in French and English, the latter being especially enjoyed by his audience to judge from the applause it evoked. Other artists appearing in this course are Anna Case, Maggie Teyte, Mischa Elman, Giovanni Martinelli, Sascha Jacobsen, the New York Philharmonic Orchestra, Josef Stransky, conductor, and the Russian Symphony Orchestra, Modest Altschuler, conductor.

Albany, N. Y.—Before an audience that crowded spacious Harmanus Bleecker Hall, filled orchestra, balconies, gallery and boxes, several hundred seats on the stage and left a fringe of standees in the rear of the hall and in the wings, John McCormack, famed Irish tenor, made his only appearance in this section. His program included many classical numbers in addition to the Irish songs and ballads, among them "My Dearest Jesus, I Have Lost Thee," Bach; "Mio Caro Bene," Handel; Brahms' "May Night," and "The Soldier," Schumann. Andre Polah, violinist, assisted, giving the first movement of the Mendelssohn concerto with a fine, even tone, and in addition played the Wieniawski scherzo-tarantelle, a Bach prelude and a Mozart minuet. Edwin Schneider proved an able accompanist.—The annual concert of the Glee Club of the Academy for Girls took place, Dr. Frank Sill Rogers, conducting. The assisting artist was May Mukle, cellist, who won all hearts by her rich, round, flexible tone. So insistent was the applause after her solos that she played double encores. The club presented a cantata, Jensen's "The Feast of Adonia," with incidental solos by Edgar S. van Olinda and Enid W. Elmendorf. The unaccompanied numbers of the club included "Good Night, Beloved," Piniuti; an Elgar "Lullaby" and Edward German's "O Peaceful Night." Dr. Rogers accompanied the club and Helen A. Steele was at the piano during the solos of Miss Mukle. Assisting the club were Mr. and Mrs. Edgar S. van Olinda, Howard Spith, Thomas S. H. Clark, Stuart C. van Olinda (formerly with the Boston Opera Company), Mrs. Richard Moxley, Edward L. Kellogg, Otto R. Mende, Theodore D. Sherman, Ernest A. Meneely and Edwin B. Parkhurst.—The Monday Musical Club had a program of classical music of the eighteenth century under the direction of Mrs. Frederick W. Kerner and Mrs. Peter Schmidt. Among those who contributed to the program were Mrs. Daniel Seymour Benton, Florence Mary Loftus, Mrs. Wendell M. Milks, Mrs. Goodwin George, Mrs. W. D. K. Wright, Mrs. Walter Levings Ross, vocalists; Regina L. Held, violinist, and Henrietta Gainsley Cross, Esther Dunn Keneston, Mrs. George D. Elwell, Agnes Jones and Helen M. Sperry, pianists. So large is the club membership that a new constitution must be drafted.—The choir of the First Presbyterian Church, Dr. Harold W. Thompson, directing, presented a cantata, "Penitence, Pardon, Peace," by Maunders. "Like as a Father," a new composition by T. Frederick H. Candlyn, Mus. B., organist of St. Paul's Church, was sung recently by the choir.—Frank G. Ruso, baritone, has filled a number of out of town engagements.—Julia Newton Brooks presented a group of Russian compositions for the violin at a recent meeting of the Friday Morning Club.—Florence McDonough, of New York, is substituting as contralto soloist at the Emmanuel Baptist Church during the absence of Mrs. William J. McCann, who underwent an operation.—Mrs. John J. Carey, Elizabeth Kelly, Alice McManey, Edna Walsh, Grace Callahan, Marjorie McDonough and Mary Murphy gave a musicale recently.—Elizabeth Decker Roberts, contralto, of Brooklyn, came to Albany recently for a birthday dinner arranged for her brother, William S. Decker. Mr. and Mrs. Wendell M. Milks gave a supper for Mrs. Roberts, and Mrs. Winfield S. Snyder entertained the vested choir of Grace Episcopal Church, and Mrs. Roberts.—Alfred Hallam, conductor of the Albany Community Chorus, the Lansingburgh Com-

munity Chorus, the Festival Chorus of Schenectady, and director of Music at the First Reformed Church, has decided to take up his residence here.—Lawrence Dick, tenor soloist of the First Presbyterian Church, is at Fort Hamilton.—Viola Gunzel, Mrs. William B. Smith and Mrs. Walter L. Hutchins, vocalists, and Bernice Crouse and Frederick Bowen Hailes, pianists, gave a musicale in the First Lutheran Church recently.—Marie Bernardi Taaffe is contralto soloist of the First Presbyterian Church, succeeding Grace Klugman Swartz.—Alys Michot, soprano of the Opera Champs Elysees, Paris, assisted by Constance Beardsley-Eldredge, pianist, gave a recital at the State Education Building, with Frank Sill Rogers at the piano. Mlle. Michot sang groups in French and English and arias from "The Barber of Seville" and "Manon." Jacob Nelson played the flute obliato.—The Albany Music Teachers' Association presented Mabel Bowitz, pianist; Mary Gibson, contralto, and Gerorgette Manny, violinist, in recital at the Historical and Art Society rooms before a large and appreciative audience. Frederick Bowen Hailes was at the piano during Miss Gibson's solos, and Florence L. Page was accompanist for Miss Manny.—Mr. and Mrs. Leo K. Fox, Adna W. Risley, Esther D. Keneston and Florence L. Page gave a musicale for the Semper Fidelis Society at the Academy for Girls recently. Mrs. Risley sang a song of her own composition.—Mrs. Roswell P. F. Wilbur, organist at the First M. E. Church, gave an organ recital on the new organ recently, assisted by Elizabeth Schroeder, soprano of Trinity M. E. Church.—Piano pupils of Amelia R. Gomp appeared recently in recital.—At a "Mendelssohn Even-

Bernice A. Crouse were in charge of the "Nineteenth Century Classical Music" of the Monday Musical Club.

Baltimore, Md.—(See letter on another page.)

Boston, Mass.—(See letter on another page.)

Chattanooga, Tenn.—Anna Case, lyric soprano, created a sensation, upon her appearance here, in recital, recently. The event was arranged by Chattanooga Music Club, with Josef O. Cadek, president, and a membership 600 strong. The prima donna was greeted by an immense audience and the occasion was an artistic and financial success. Miss Case eminently sustained her patriotic reputation in her rendition of the "Battle Hymn of the Republic," and other national melodies, in which her audience joined. Her program met with an ovation, and the singer was gracious in her response to encores. Miss Case's repertory included folksongs of many nations, among them a Lithuanian song by Chopin, a Hindu slumber song and "Pretty Caddie," from the Scotch. Charles Gilbert Spross was her accompanist.—A second event of the Music Club was the complimentary recital given by Professor August Schmidt, at St. Paul's Episcopal Church, Monday night, February 18. Professor Schmidt, organist, chorister and instructor, was assisted by the vested choir of thirty-five trained voices with Mrs. H. R. Hudson, soprano soloist. Among the choral numbers was the Barnby "Gloria," and the "Hallelujah Chorus." Professor Schmidt contributed Tchaikowsky's melodie andante from a string quartet, bringing into play the beautiful echo organ. Widor's toccata from the fifth symphony, and a flute and piccolo descriptive were among his organ solos.—Still another event of the Music Club was its presentation of the Chattanooga Orchestral Club with Professor Josef O. Cadek, conductor. The program included Beethoven's "Coriolan" overture, the andante and allegro movements of Mozart's symphony in G major, "Asa's Death" and "Anitra's Dance" from the "Peer Gynt" suite and "The Nutcracker Suite," by Tchaikowsky. Preceding the program, Lillian Cadek, first violin, explained the construction and described the evolution of the modern orchestra, giving a concise history of the four-fold instrumentation. The personnel of the orchestra is made up largely of pupils of Cadek Conservatory. Mrs. Josef O. Cadek, Lillian and Harold Cadek were among the players. Otokar Cadek is studying with Fritz Kreisler. The next public event of the Music Club will be the piano recital of Harold Bauer March 22.—Mrs. Edward MacDowell will be heard here in recital March 30, under the auspices of the MacDowell Club. At the last meeting of this club, Mrs. O. P. Darwin and Lora Woodworth contributed a fine Chopin program in the studio of Dana McKinney, tenor.—Mrs. John Lamar Meek, who is also State president of the Federation of Music Clubs, held a meeting of her State committee at which plans were matured for the more thorough organization of the musical forces of Tennessee.—Mrs. William Royal Snyder was hostess at a meeting of the Music Circle, when folksongs from the French and Italian were given.—Geoffrey O'Hara, camp chorister, has returned from the East to Fort Oglethorpe.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Columbus, Ohio.—(See letter on another page.)

Dallas, Tex.—One of the season's most popular concerts was that given by Oscar Seagle, baritone and teacher of great prominence. A large and appreciative audience greeted him at the City Hall. A thorough appreciation of the program was expressed by the spontaneous applause and the artist was forced to respond to many encores. The program was well selected, showing to advantage the versatility of the artist and the sweetness and power of his voice. It would be difficult to single out any special number in which Mr. Seagle excelled, but his rendition of the prologue from "Pagliacci," the "Vision Fugitive" from "Hérodiade," "Chanson de la Puce" from Moussorgsky's "Damnation of Faust," and the negro spirituals deserve special mention. Mr. Seagle deviated from regular "program routine" by making some explanations of different selections, so that the audience might have a better understanding of them. The concert was given under the auspices of the Schubert Choral Club. This organization, directed by Julius Albert Jahn, gave several selections which showed to advantage the excellent training they have received. Their numbers were well received and they responded to an encore. The musical setting of two of the choruses were written by Mr. Jahn and the words by Mrs. R. T. Skiles, the president of the club. The club was assisted by Mrs. F. H. Blankenship, who sang solo parts, and Walter Freid, who played violin obligatos. Myrtle McKay is the club accompanist. Augusta Bates showed splendid musicianship in her difficult task as accompanist to Mr. Seagle's program.—The Dallas Male Chorus presented

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ing" held at the First Reformed Church, Alfred Hallam, directing, the soloists were Lowell D. Kenny, tenor; Marion H. Packer, contralto, and Mr. Hallam.—Dr. Alma Webster Powell, of Brooklyn, gave a lecture-recital on "Some Types of Music for Types of Mind" at the Education Building, under the auspices of the music section of the Woman's Club of Albany, of which Marguerite Heisler is leader.—Tom Daniels, bass-baritone of the Church of the Divine Paternity, New York, assisted at a concert at the Madison Avenue Reformed Church, under the direction of Gertrude Douglass Davis. Others who took part were Edgar S. van Olinda, Ralph S. Beale, William B. Lutz, Mabel Smith van Olinda, Clara L. Woodin, Thomas Francis O'Neill and Ernest Vosburg.—Life members of the State Music Teachers' Association are Abram W. Lansing, Cohoes; Charles M. Ehrlicke, Joseph A. Schaefer, Dr. John H. Skillicorn and Kate Skinner, Albany.—J. Austin Springer has orchestrated his song, "The United States of America," which will be used by the Hyde Park Choral Club, of Chicago, with an orchestra of fifty-five.—Thomas Geer Kenny, formerly second tenor of the Albany Quartet, is in the National Army at Camp Devens.—Mrs. Walter L. Hutchins and

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Mme. Schumann-Heink in concert at the Fair Park Coliseum, and this large hall was taxed to capacity and an additional 500 chairs were put in to accommodate the crowd. This wonderful artist of international fame needed no introduction, and the audience greeted her with loud and long applause as she appeared on the concert platform. In recognition of Mme. Schumann-Heink being honorary colonel of the Twenty-first United States Infantry, military features were introduced in the concert. At the opening of the program a trumpeter blew "To the Colors," while the audience stood as a drop curtain was raised on the stage, disclosing a large American flag; then the Male Chorus sang "The Star Spangled Banner." At the conclusion of the program Schumann-Heink sang "The Star Spangled Banner;" the trumpeter played "Retreat" as the drop curtain was lowered over the flag. The artist sang three groups of songs on her regular program, and responded to many encores. Perhaps the songs which received most recognition were the aria "Armida," from Handel's "Rinaldo;" "Ah, Mon Fils," from "Le Prophète;" "The Cry of Rachel," "Danny Boy" and "When the Boys Come Home." Edith Evans accompanied Mme. Schumann-Heink, and also gave a group of piano numbers on the program. The Dallas Male Chorus won additional laurels in the singing of their four numbers on the program. The audience was thoroughly pleased and insisted on encores. David L. Ormesher is the director of chorus, and his splendid training was evidenced in the rendition of their numbers. Albert Victor Young is the accompanist for the chorus.—The Dallas Symphony Orchestra, a new musical organization, gave its initial concert at the City Auditorium, with Walter J. Freid as director and Mrs. J. Roscoe Golden as soloist. The program was enthusiastically received by a large and appreciative audience. It was well arranged, being made up of tuneful melodies, showing the orchestra to good advantage and thoroughly pleasing the audience. The organization has about forty members, mostly amateur musicians, but their training has been so thorough, and Mr. Freid has such complete control over them, that their performance was as precise in its details as the practised professionals. Mrs. Golden, contralto, gave a group of songs. She was greeted with much applause and responded to an encore. Juanita Blair Price was her accompanist.

Dayton, Ohio.—The Cincinnati Orchestra, with Victor Herbert as guest conductor, gave a concert in Memorial Hall, Monday evening, February 7. The program was a pleasing one and Mr. Herbert most generously gave a number of his own compositions as encores. This was the fourth concert of the symphony course.—The fourth of the series of concerts offered by the Civic Music League was one by the Philadelphia Orchestra, Leopold Stokowski conducting. This was given in Memorial Hall, February 16. The delightful program included the César Franck D minor symphony and the prelude and "Love Death" from "Tristan and Isolde." Concertmaster Thaddeus Rich was the thoroughly satisfying soloist.—On Monday, February 18, Jascha Heifetz gave a recital in Memorial Hall, under the auspices of the Civic League. It is useless to add to the encomiums already heaped upon this new star in the violin world, but to hear him was a joy never to be forgotten.

Denton, Tex.—Where letters failed, the plea of Denton students won and Mme. Schumann-Heink was persuaded to turn for a moment from thrilling "her boys" in the camps to sing before a multitude that filled the Normal College auditorium here Saturday evening, February 16. The great diva was to have sung at Camp Dick, Dallas, Tex., on that date, but the plea of the students was too strong. Within twenty-four hours after it was known she would appear, every seat in the house had been sold, and in the evening the big audience involuntarily arose to its feet in respect to the artist as she came upon the stage. She charmed the audience with her deep feeling and sincerity, and it was only by saying "I'm to sing for 'my boys' tomorrow; I know you will excuse me now so I may have a little voice left for them," that she was permitted to disregard the applause and leave the stage. Edith Evans' accompaniments were excellent and her three solo numbers were well received. A number not on the program and yet one of the most interesting features of the evening was the informal reception which the artist was compelled to give when nearly half the audience remained to pay their respects personally.

Denver, Colo.—(See "Music on the Pacific Slope.")

Detroit, Mich.—The Central Concert Company's series of concerts closed in a blaze of glory, Tuesday evening, February 5, when Harold Bauer, pianist, Pablo Casals, cellist, and Jacques Thibaud, violinist, gave a recital at the Arcadia. In spite of the fact that it was the coldest night of an unusually severe winter and the streets were a glare of ice, a splendid audience assembled and paid tribute to these artists. The concert proved to be one of the artistic delights of a season that has been filled with good things.—The Detroit Symphony Orchestra gave a pair of concerts with Henry Hadley as guest conductor and Lambert Murphy, tenor, as assisting artist. Mr. Hadley had been able to have but few rehearsals with the orchestra, but the program was most creditably done, especially the lighter numbers. Much enthusiasm was displayed, notably after Hadley's "In Bohemia," the composer being recalled several times. Lambert Murphy was in excellent voice and sang with fine enunciation, phrasing and interpretation. His popularity with Detroit audiences is well founded.—Monday evening, February 18, the Chamber Music Society presented the incomparable Flonzaley Quartet at the Hotel Pontchartrain before a fine audience of members and guests.—Tuesday afternoon, the program for school children was given in the Board of Commerce auditorium, as the schools were closed by order of the fuel administrators and the High School auditorium was not available. There was a large audience made up of pupils from the seventh grade up through the high schools. Tickets for these concerts are given as rewards of merit to pupils who excel in studies and deportment.—Thursday evening, February 14, brought Victor Herbert as guest conductor of the Cincinnati Symphony Orchestra upon the occasion of its annual visit in the Orchestral Association series. The orchestra was in splendid form and played with an enthusiasm that communicated itself to the audience, with the result that the conductor was recalled many times, and the general opinion was expressed that the orchestra had never made a better impression.—The concerts given by the

Detroit Symphony Orchestra, Friday afternoon and Saturday evening, February 15 and 16, will long remain in the memory of those who heard them. Ossip Gabrilowitsch conducted and Harold Bauer was the assisting artist. If any doubt had remained regarding the ability of Mr. Gabrilowitsch to conduct, it was dispelled by the work at those concerts. It is one thing to manifest artistic ability with a perfect instrument at one's command, but it is quite another to present beautiful tone pictures with an orchestra that is yet uneven in its development, but that is what was done to the enthusiastic satisfaction of all present. Mr. Bauer's contribution was the concerto by Saint-Saëns, played with the technical ease, virility and fire that characterize this artist, and the orchestra was skilfully conducted to give him a satisfactory musical background.—Tuesday evening, February 18, the youthful violinist, Max Rosen, was presented at the Arcadia by the Central Concert Company before a splendid audience drawn largely by curiosity judicially excited by stories of his successes elsewhere. He gave a taxing program and delighted the audience to such an extent that after the formal program was ended people crowded about the stage in a most informal manner while he generously played encore after encore. Not the least of the enjoyment of the concert was the modest, unassuming manner of this young artist, who might easily be spoiled by the adulation given him. It augurs well for his future career that he takes it all so calmly and sanely. Mr. Rosen is most fortunate in having for an accompanist Israel Joseph, who has evidently studied the moods of the violinist until he is absolutely in rapport with him.

Evansville, Ind.—On Thursday evening, February 14, Eugen Ysaye appeared before an audience that filled the Coliseum. Maurice Dambois, the cellist, was Ysaye's piano accompanist on this occasion and proved to be a gifted player of this instrument. His interpretations of the piano parts were an important factor in the success of the program. A noteworthy feature of this event was the special arrangement for school children by which they were enabled to enjoy this incomparable treat at a merely nominal fee. Many of them were present.—John McCormack will be heard here in a concert on March 8. The announcement is made by the local managers, Davis and Martin.—The Music Supervisors' National Conference will be held in Evansville, April 8-12. Among the events of the conference will be the appearance of the Philadelphia Orchestra, April 10. Mabel Garrison, Sophie Braslau, Lambert Murphy and Reinald Werrenrath will be heard in concert on April 11. An interesting program will be given by the children of the Evansville public schools, under the direction of Ada Bicking, supervisor of music.

Hartford, Conn.—On February 11, the Musical Club presented the Trio de Lattice in a recital.—Josef Hofmann gave a recital at Foot Guard Hall on February 15.

Lincoln, Neb.—When Mrs. J. H. Kirschstein announced at the opening of the season that she intended to bring John McCormack here all of Lincoln, its suburbs and every hamlet nearby began planning to attend. All plans carried, for at 6 o'clock they began coming till the Auditorium would not begin to hold them all and hundreds were turned away, and it is safe to say that the Auditorium could be filled again if Mr. McCormack will but sing a return engagement. From the singing of "The Star Spangled Banner" as only he can sing it, through a varied program to the last encore, "Keep the Home

Fires Burning," there was a hurricane of applause that was surely gratifying to the management. Nowhere was the dignity of his singing better shown than in the Handel airs and the beautiful "The Lord Is My Light," by Allitsen. Edwin Schneider was his accompanist. Mention must be made of artistic solos by the violinist, Andre Polah, who played with exceptional ability. This concert was the first on the Artists' Course, which includes Rudolph Ganz, Eddy Brown and Galli-Curci. It is only through the capability of the manager, Mrs. Kirschstein, that Lincoln has these attractions, and the thanks of the general public are due her. The receipt of the course are devoted to war relief.—The program of piano music given by Sidney Silber at the Oliver Theatre was a genuine artistic treat. This was a benefit recital for Red Cross and Jewish war fund. Mr. Silber is a wonderful colorist and he charmed with beauty of tone and finesse. Throughout the program the artist showed true musical feeling, straightforward, manly conceptions and a great degree of virtuosity. The program was heard by a large audience. The University School of Music is to be again congratulated upon possessing such an artist-teacher as Sidney Silber.—The 283d afternoon concert of the Matinee Musicale was one of the greatest treats ever heard in this city. It was the recital given by Guiomar Novaes. Her wonderful beauty was startling and when she modestly seated herself at the piano and played the Gluck-Sgambati melody she completely captured the big audience. She displayed a marvelous technic and musicianship. She graciously responded to the demands and after the program held court for her many admirers. It was an event never to be forgotten and the program committee may well feel proud of their achievement in securing such a wonder pianist.—The University School of Music, C. O. Bruce, president, does its bit bravely, sending some of the best talent of the school. Herbert Schmidt, of the faculty, is now at Camp Dewey, Great Lakes, Ill. Among those in service are Harold Aldrich, Don Berry, William D. Gay, Ernest Harrison, Maurice E. Horn, Edward Knaak, Holliet Knapp, Sidney Maynard, J. Fred Nelson, Leonard Noh, Floyd S. Oldt, Charles Righter, Walter Salisbury, Charles Secord, Elwyn Slusser, Clarence Staats, Charles Thompson, Bernard Townsend, R. B. Wiltse, Earl Yates, Harry Ziegenbein, Gotthilf Cast, Marvin Kuns and Louis Babst.—A program for strings, under the capable direction of Carrie B. Raymond, of the State University, was presented recently. Margaret Perry was the soprano soloist and Louise Zumwinkle-Watson the piano soloist. Miss Perry's voice has developed greatly under the careful tutelage of Miss le Baron and her interpretations were excellent.

(Continued on page 52.)

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REVIEW OF NEW MUSIC

BOSTON MUSIC COMPANY, BOSTON Charles W. Pearce

Phantasy for organ on the national anthems of the Allies. This is one of those odd mixtures of melodies that have been thrown together by the clash of war. It was not ever thus that "La Marseillaise" of France and "Rule Britannia" jogged along side by side in contrapuntal friendship, nor have the Japanese "Kimigayo" and the Russian "Boshe Zaria Chrani" always nestled so comfortably near, like the wolf and the lamb of Jeremiah. And the Russian hymn is now discarded with the Czar. Truly the way of the national anthem fantasia compiler is hard. This arrangement by Doctor Pearce ended very naturally with "God Save the King," for Doctor Pearce is an Englishman domiciled in London. So, very naturally, H. Clough-Leighter added "The Star Spangled Banner" to Doctor Pearce's ending, for H. Clough-Leighter is an American. The resulting phantasy, or phantasmagoria, consists of "La Marseillaise," "Boshe Zaria Chrani," "La Brabançonne," "Kimigayo," "Rule Britannia," "God Save the King," "The Star Spangled Banner," linked together by first class musicians with the best possible counterpoint, which only the next political upheaval can shatter.

RED WING PRINTING COMPANY, RED WING, MINN.

E. F. Maetzold

"America, My Country," a new national anthem with words by J. K. Grondahl. Truly of national anthems it may be said what Ecclesiastes says of books—that there is no end to the making of them. A note on the cover of this song says: "America, My Country" is said to be the greatest patriotic song poem of the war. Many have hailed it as the new national anthem. . . . Men have enlisted because of it."

Messrs. Grondahl and Maetzold, having produced a fine anthem, will find their troubles begin when they try to get the nation to adopt it.

THEODORE PRESSER, PHILADELPHIA Carl Wilhelm Kern

"Mississippi River Scenes," suite for the piano. There are eight separate pieces in this suite, named respectively: "Twilight on the Mississippi," "Saint Francis de Sales," "Maiden Rock in Lake Pepin," "Metoswa Rapids," "Mississippi Bubble," "On the Bathing Beach," "Mosquito Island," "Scenes from a River Levee."

These agreeable pieces are tuneful, graceful, and adapted to the needs of amateur pianists who have made considerable progress, and they will appeal strongly to the teaching profession. There is an ease of writing and a perfectly natural style in the works of this composer, who now puts number 338 after his opus.

T. B. HARMS, NEW YORK

John Philip Sousa

"Great Lakes," or The Boys in Navy Blue, a song in march style, words and music by the universally popular march king and bandmaster. Patriotism runs high in this new song, and tune and rhythm keep it good company. If any one knows how to write a patriotic song in march style, the author and composer of "Great Lakes" should know.

OLIVER DITSON, BOSTON

Eric de Lamarier

Sonata for violin and piano in E flat. This new work is not in the newest style, but rather in the standard classical manner, with plenty of part writing and contrapuntal basses instead of the excessively rich harmonies of the latest manner in music. Eric de Lamarier is evidently a well trained musician who has ideas and knows how to express them. His E flat sonata is in the usual three movements and is not more than moderately difficult. It will prove of value as a work for advanced students as well as a pleasing work well worth the attention of concert givers.

Niccolò Paganini

Four transcriptions of his violin works, by Albert Spalding. The pieces selected by the American violinist are: "Campanella," Capriccio in E major, Capriccio in B flat major, and Capriccio in A minor. He has done his work well in that there are no evidences of jarring styles brought in juxtaposition. The fingering and bowing are carefully done. No doubt the amount of editing done by the experienced American artist will make these well worn works more attractive to modern concert audiences.

Paolo Conte

"Andantino" in A, for cello and piano, simple, very melodious, of great interest to the average amateur. Cello music is always most effective when it is tuneful rather than full of rapid passages.

Ossip Gabrilowitsch

"Elegy" in C minor, for piano solo, fairly difficult in certain passages of great emotional intensity, but of sustained interest to the hearer and performer alike. The "Elegy" is short and can be put on any recital program.

Constantin Sternberg

"Valse Improvvisu" in B flat, a good example of graceful, effective, and well written drawing room music at its best. Any good pianist can make this charming valse attractive. It is moderately difficult, but the difficulties are perfectly suited to the nature of the keyboard.

ARTHUR P. SCHMIDT COMPANY, BOSTON

Frank Lynes

"Three Analytical Sonatinas," in which the various divisions of the movements, according to the structural forms, are indicated. The music is attractive in itself, and the marking of the principal theme, passage, second theme, coda, and so forth, make these sonatinas very useful as stepping stones to the more extended sonatinas of other composers. In fact, they lay the foundation of a knowl-

edge that will enable the pupil to analyze the sonatas and symphonies of Beethoven.

Part Songs for Patriotic Occasions

There are nine of them published separately, but with the same outside cover. They are: "A Song of Liberty," by Mrs. H. H. A. Beach; "God of the Nations," by Gena Branscombe; "Peace with a Sword," by Mabel W. Daniels; "America Triumphant," by Clifford Demarest; "For the Flag and America," and "Anglo-Saxons of Today," by Charles Dennée; "Freedom's Bride," by H. C. Macdougall; "Honor's Call," by John W. Metcalf; and "Knitting," by Anne Priscilla Risher. They are of various degrees of difficulty and of style, but they are all effective. The spirit of patriotic fervor is marked in them all. No doubt the best written of them will survive the war.

CARL FISCHER, NEW YORK

Mischa Elman

Five transcriptions for violin and piano: "Tango," by Albeniz; "Oriente," by Amani; "Serenade," by Rachmaninoff; "Deep River," negro melody; and "Grandmother's Minuet," by Grieg. None of these transcriptions can be called easy, but they do not require the technical skill of an Elman to play effectively. There are plenty of concert violinists who will welcome them, and they are certain to be used by teachers of advanced violin students. They are short, which is a great advantage from a teacher's point of view. Needless to say the passages are extremely well adapted to the hand of a violinist on the fingerboard.

Herman Sandby

Three trios, for violin, cello, and piano: "Norwegian Spring Dance," "The Riding Messenger," "Song of the Dale." These are trios only because they are arranged for three instruments, and they must not be confounded with the classical trio which is a sonata for three instruments. These are short movements, romantic in spirit and Scandinavian in style, arranged in an effective and not difficult manner by a well known concert artist. Those who want this combination of instruments will do well to examine these attractive pieces by Herman Sandby. They ought to be in great demand at schools where stringed instruments are taught.

Fritz Kreisler

"La Gitana," an Arabo-Spanish gypsy song of the eighteenth century, transcribed in a brilliant manner for violin and piano. This famous violinist has already proved his exceptional skill as a transcriber and arranger. No doubt this new concert number will be as successful as the others. Kreisler's arrangements are played by most of the great violinists and do not depend entirely for their popularity on the personal attention of the arranger. This can be said of very few transcribers, most of whom do all the playing their transcriptions ever get.

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De Olloqui Piano Recital

The first of two piano recitals at the residence of Mrs. J. Warren Godard, New York City, by Elena de Olloqui, took place February 27 (the second is scheduled for tomorrow, Friday, March 8, at 11 o'clock), when the handsome salons were filled by an audience of music lovers who enjoyed greatly the program of music by Mozart, Chopin, Brahms, Debussy, Albeniz and Liszt. Miss de Olloqui makes everything she plays sound elegant and aristocratic, as befits her distinguished Spanish ancestry, and it is this quality which shines throughout her performance. Dignified in outline was her playing of the Chopin sonata in B minor, restrained and poetic the Gluck-Brahms gavotte and full of originality the two Debussy "Arabesques." "El Puerto" by Albeniz is a rhythmic study, with melodious fragments interspersed, highly interesting as played by Miss de Olloqui. The rapid tempo and singing tone of "Forest Murmurs," and the rousing brilliance of the last number, the "Erl King," brought her



ELENA DE OLLOQUI,
Pianist.

rounds of applause, and at the close, by request of the hostess, to whom the social and financial success of these affairs is due, the fair pianist added the Schubert-Liszt "Serenade." Josef Stransky's name appears as patron of these affairs, as well as the following: Mrs. J. Warren Godard, Mrs. Thomas B. Satterthwaite, Mrs. H. Winthrop Gray, Mrs. William P. Hardenberg, Mrs. Roswell Eldridge, Mrs. George G. McMurtry, Mrs. Hiram W. Sibley, Mrs. Herbert L. Terrell, Mrs. Henry C. Valentine, Mrs. Theron G. Strong, Ida Carlton, Maud Aguilar Leland. Her March 8 program brings works by Beethoven, Sgambati, Schumann, Albeniz and Chopin.

CLEVELAND, OHIO

Cleveland, Ohio, February 27, 1918.

Mischa Levitzki repeated Tuesday evening, February 26, at Gray's Armory, the great success which he scored here a few months ago, when he appeared as soloist with the Chicago Symphony Orchestra. The pianist is known to favor the old masters in his programs, and this occasion was no exception. Bach's chromatic fantasia and fugue, which opened the program, was superbly played, likewise Beethoven's "Sonata Appassionata." Mozart, Gluck-Brahms, Chopin, Rubinstein were represented in the same way. Two Liszt numbers concluded a program not soon to be forgotten. Mr. Levitzki's next appearance here will be anticipated with the keenest pleasure by Cleveland music lovers.

The recital was under the direction of Adella Prentiss Hughes.

On Tuesday evening, February 19, Elias Breeskin, Russian violinist, was presented in a recital in the ballroom of Hotel Statler, by Adella Prentiss Hughes.

Mr. Breeskin was greeted by an audience which, after he had played his first number, was wholeheartedly enthusiastic. The keynote of Mr. Breeskin's art is his live, vibrant tone, and agile technic, particularly noticeable in the Tartini sonata, "Devil's Trill." Lalo's "Symphonie Espagnole" called forth much applause, also two groups of charming, shorter numbers, including "Call of the Plains" (Goldmark), "Voice in the Wood" (Paganini-Vogrich), "Alabama" (Spalding), "Caprice Espagnol" (Ketten-Loeffler), "Ave Maria" (Schubert), caprice, No. 24 (Paganini-Kreisler), "Moto Perpetuo" (Novacek). He was recalled many times. Lawrence Goodman, at the piano, proved himself to be an accompanist of rare sympathy.

Walter Logan and his young players must have felt heartily encouraged at the increased size of their audience on Sunday afternoon, February 24. It, indeed, was a tribute to their former performances. A spirited rendition of Rossini's "William Tell" overture called for the recognition of the warm applause, by both leader and players.

This was followed by Saint-Saëns' rondo capriccioso for violin and orchestra, played by Muriel Abbott, the soloist for the afternoon. In this, as well as in several Kreisler pieces, Miss Abbott exhibited a good tone, rather exceptional technic, and a breadth of understanding which made her playing a pleasure to listen to. In the group of short pieces, Miss Abbott was ably accompanied at the piano by Mrs. George N. Sherwin.

Other orchestral numbers included Delibes' ballet, "Sylvia," the prelude to the first act of Wagner's "Lohengrin," waltz, "Spring, Beautiful Spring" (Lincke), "American Patrol" (Meacham).

This was the fourth popular Sunday concert by the Young People's Symphony Orchestra.

Community singing, led by Harper Garcia Smyth, as usual, closed the program.

A program, consisting of compositions by American composers, was given at the seventh afternoon concert of the Fortnightly Musical Club, on Tuesday afternoon, February 26. The following members participated: Esther Wonnell, soprano; Mrs. Frederic Nicolaus, violinist; Alice Shaw, contralto; Jeannette Cole Armitage, Frances J. Kortheuer, pianists; Gladys Parsons, Mrs. Emil Petersilge, Frances Hartline Leese, accompanists. Among the composers selected were: Edward MacDowell, James H. Rogers, Wilson G. Smith, Charles Wakefield Cadman, Cecil Burleigh, Ward Stephens, Patty Stair and Edgar Stillman Kelley. B. F.

The Third Letz Quartet Concert

The Letz Quartet has proved conclusively by the two concerts given in this first season that the musicianship of each individual component has resulted in concerted playing worthy in every way of first rank ensemble playing. Despite the various announcements to the contrary, the third and last concert of this series is scheduled for April 8, and though the program is not yet available, it will contain the full quota of expected interest.

Chalmers Booked for Concerts

Thomas Chalmers, the young American baritone of the Metropolitan, is in demand for concert appearances after the Metropolitan season, something which is not to be wondered at by any one who knows how well he sings. He is booked for quite a number of May festival dates,

not only in the East but as far west as Boulder, Colo. The joint recital at New Brunswick, N. J., for which he and Ruth Miller had been booked was postponed until April on account of one of the heatless Mondays.

John Barnes Wells in Three Cities

John Barnes Wells, tenor, gave a recital recently in Elmira, N. Y. He sang in Mansfield, Ohio, and Sayre, Pa., also before good sized audiences. A most unusual experience was the giving of a recital in the Elmira Reformatory. Here an audience of minor lawbreakers numbering into the thousands wildly applauded his singing, especially all patriotic songs.

Gegna, Auer Pupil, to Make New York Debut

Jacob Gegna, Russian violinist and pupil of Leopold Auer, makes his debut at Aeolian Hall, New York, on the evening of March 9. The program is made up of pieces by Bossi, Tschernopine, Corelli, Tschaiakowsky, Mitnitsky, Wieniawski and Ernst, as well as "Petite Romance," one of the recitalist's own compositions. Emanuel Balaban is to assist at the piano.

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For A National Conservatory of Music and Art

There is a movement on foot for the establishment of a National Conservatory of Music and Art, to be supported by the Government. The MUSICAL COURIER is in receipt of a letter from Jacob Hayman, who is interested in the success of this venture. Mr. Hayman advocates the signing of a petition to be presented in Congress for the establishment of such an institution, and very rightly declares that it is a case which requires the full support of every musician and music lover in this country.

Mr. Hayman, who is giving much thought and effort to the work, desires volunteers in every State to co-operate with him in the mass of detail involved. Those who feel able should get into communication with Mr. Hayman at once. His address is 154 Nassau street, New York.

All who did not sign the original petition to Congress are urged to sign the form herewith appended, and to send the same to the MUSICAL COURIER, 437 Fifth avenue, New York, whence it will be forwarded to the House of Representatives, Washington, D. C.

I, the undersigned, respectfully petition Congress to pass the bill for establishing a National Conservatory of Music and Art supported by the Government.

Name

Address

City

ACROSS THE COUNTRY

(Continued from page 49.)

Mrs. Watson displayed her fine technic and masterly interpretative ability to the delight of all. She is a general favorite. The ensemble was very good, the individual members showing a high degree of artistic sense.—The Doane College Glee Club (Crete, Neb.), George H. Aller, director, entertained the Woman's Club, January 28, with a most creditable program.—Hazel Gertrude Kinsella has been made a member of the American Guild of Organists. She is organist at Holy Trinity (Episcopal) Church and teacher in University School of Music.—The Peru Girls Glee Club, Homer House, director, was heard in concert before the Woman's Club.—The Luce Family Entertainers gave an evening's enjoyment, February 18, in Cotner University auditorium. Professor and Mrs. Luce and three talented daughters, Vespersia, Aurelia and Elizabeth, constitute a quintet for piano, violins, cello and clarinet.—Edward Hesselberg has received word that the patriotic song, "America, My Country," written by himself to words by Mrs. Hesselberg, will be used at various training camps. It is dedicated to President Wilson.—De Vilmar-Schaefer studios presented Grace Greenwood Gore in a recital of Indian numbers before the Woman's Club, February 11.—Four students from Konrad Kriedemann's senior class in piano study gave a recital, February 13. Those taking part were Miss E. Edoff, Myrtle Elfeldt, Lillian Johnson and Helen Hall.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Muncie, Ind.—The second number of the Matinee Musicale course was given at the High Street M. E. Church on February 8. It consisted of Carol Robinson, pianist, and Louis Kriedler, haritone. Miss Robinson's excellent work won for her the unstinted laudations of the very large audience. Mr. Kriedler pleased from start to finish, giving delightful renditions. Muncie patrons will gladly welcome all future opportunities for hearing these artists.—A benefit recital was given at Campbell's Auditorium by Orville Harold on February 22. He was assisted in the program by Mrs. de Vore, violinist, and Mary Ludington, accompanist.—The Muncie National Institute has passed into the hands of a receiver. The Ball Brothers, manufacturers, purchased the plant and have donated it to the State Normal officials and it will henceforth be devoted to the State educational interests, making one of the best equipped institutions of its kind in the entire country.

ing one of the best equipped institutions of its kind in the entire country.

Salt Lake City, Utah.—The Boston English Opera troupe played to good business and also gained and left many friends behind. They will certainly be welcome if they come this way again, for there were many points of excellence in all the performances. They sang "Trova-tore," "Martha," and "The Bohemian Girl." The ensemble was excellent, and there was a harmony and unity in the whole that pleased even the most critical listeners.—February 14 the Minneapolis Symphony Orchestra appeared. Nothing finer has visited this city in recent years. The playing of the orchestra was intelligent and refined. Effects were never forced and the admirable phrasing and colorful nuances delighted with their sensuous charm. Conductor Oberhoffer is undoubtedly a great conductor. The soloist, Richard Czerwonky, came unheralded, and his work was excellent. A recital was given by Professor Thomas Giles' pupils at the University of Utah, the following morning, assisted by Conductor Oberhoffer's organization in a concerto recital. At the performance at the University there was a crowded house, many friends of the young performers, with music lovers who had been invited to hear the Symphony Orchestra play in connection with these young students, were in attendance. Frances Grant was especially good and her rendition of Mendelssohn's concerto in G minor proved her an embryo artist of high rank. Lawrence Eberly and Dorothy Morrison also deserve special praise. Professor Giles beamed with satisfaction on his numerous friends who came to witness his triumphs as a piano teacher and to hear incidentally something of the Minneapolis Symphony Orchestra, although but a portion of that orchestra was present for the occasion.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Portland, Ore.—(See "Music on the Pacific Slope.")

San Antonio, Tex.—Sunday afternoon, February 17, the San Antonio Symphony Orchestra, Julien Paul Blitz, conductor, gave the first popular concert of the season in Beethoven Hall. The large audience was enthusiastic in its reception of a well selected program presented with excellent effect.—Monday afternoon, February 18, the final concert in the series of six was given by the San Antonio Philharmonic Orchestra, Arthur Claassen, conductor. Nora Hughes Morse, mezzo-soprano, and William Marx, concertmaster of the orchestra, were the soloists. The program was opened by "The Star Spangled Banner," sung by Mrs. Charles Wickliffe Throckmorton, president of the Philharmonic Society, and her daughter, Kathryn Swift. The program was well given and very enjoyable under Mr. Claassen's direction. Mrs. Morse possesses a charming and sweet voice, showing splendid musicianship. She won hearty applause. William Marx played with musical life here for a long time, and is a very capable and unassuming artist. The orchestra accompanied Mr. Marx, and Flora Briggs, Mrs. Morse.—Monday night, February 18, the San Antonio Philharmonic Orchestra, Arthur

Claassen, conductor, gave a concert for the benefit of the American Red Cross, under the auspices of the San Antonio Chapter. The soloists, Freda Starr, soprano, and Mrs. W. E. Adams, violinist, are new to San Antonio's musical public. Miss Starr displayed a sweet quality of tone, evenness of range and most distinct enunciation. Flora Briggs accompanied her most capably. Mrs. Adams gave a thoroughly artistic rendition of Vieuxtemps' ballade and polonaise, showing breadth of tone. She was accompanied most efficiently by Mrs. W. D. Wahn. The orchestra was heard in an interesting program which gave thorough enjoyment, to judge from the applause accorded Conductor Claassen and his men.—Tuesday, February 19, the fourth concert in the series of six was given by the San Antonio Symphony Orchestra, Julien Paul Blitz, conductor, before a capacity house, with Mr. Blitz as soloist, playing Saint-Saëns' concerto in A minor for cello and orchestra. This marked the formal appearance of Mr. Blitz as a cello soloist. He displayed facile technic, a big, singing, warm tone, and masterful interpretation. The concerto was played with the same remarkable musical intelligence which characterizes his work as a conductor. The orchestra was under the decidedly capable direction of Rafael Galindo, principal cellist of the orchestra. At the conclusion of the number, after many recalls, Mr. Blitz played "Romance," by Dr. Edouard E. Blitz, his distinguished father. J. Santos, viola player, and official accompanist for the orchestra accompanied him. The other numbers on the program were characterized by rich melody and tone color. The instructive program notes were written by Mrs. Eli Hertzberg, president of the San Antonio Symphony Society. At the public rehearsal in the afternoon Mr. Blitz received an ovation.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

San Diego, Cal.—Mrs. Edward MacDowell appeared at the Isis Theatre before a large and appreciative audience of the Amphion Club. Mrs. MacDowell's story of Peterborough and the MacDowell Association Fund and the reasons leading up to its foundation was found extremely elucidating by all present and much sympathy was given this simple and modest woman, who made many friends here in this her first recital in this city. In the evening a reception was held in her honor at the beautiful home of her old friend, Mrs. Stephen Connell, a well known San Diego musician, where many people had a further opportunity to meet Mrs. MacDowell and learn more of her noble work. Mme. Hesse-Sprote, contralto, was the assisting artist and sang two groups of songs in keeping with the rest of the complete MacDowell program. Gertrude Ross was the accompanist for the singer and was as efficient and delightful as ever. In the evening these two artists visited Camp Kearny and entertained thousands of the boys to their hearts content, going from one hall to another and wherever it was possible to hold an audience.—An interesting item appeared in the daily papers, recently, to the effect that the Merchants' Association at a meeting of the Board of Directors, practically all being present, passed a vote of thanks to John D. Spreckels for his generosity in engaging Dr. Humphrey J. Stewart, for another year, as official organist at the great organ in Balboa Park. Considerable satisfaction has been expressed at this. His services in connection with The Professional Musicians' Guild, of which he is now president, have endeared him to all who have the chance of working with him.

St. Louis, Mo.—Guionar Novaes, pianist, made her first appearance in St. Louis as soloist with the Symphony Orchestra at the eleventh pair of concerts on Friday and Saturday, February 15 and 16. By means of the Chopin concerto in F minor, Miss Novaes was given opportunity to delve deep into the hearts of her hearers and win them by the depth of her interpretative skill, rather than by flights of dazzling pianistic facility, of which she is entirely capable. She quite took her audience by storm with the beauty, both musical and technical, of her playing. Under the tiny flying fingers of the Brazilian artist, the beauties of Chopin were etched with a delicacy of touch that was exquisite in its shimmer. More, then did one wonder at the volume and the deep ringing resonance of tone that came so easily at the requisite time. The legato passages were notable for the singing quality that was like a deep contralto voice over the muted orchestration. Max Zach chose the Brahms symphony in C minor. The Brahms, which has not been heard here for some time, was given a reading that was satisfactory from every point of view. The concert was brought to an entirely successful close with the Tchaikowsky fantasia, "Romeo and Juliet," which was developed skillfully to its climax of tone and emotion.—The City Club gave another of the musicales which have been drawing such good crowds under the direction of Dr. Alex. S. Wolf, chairman of the entertainment committee and member of the symphony board. Ruth Gervais, pianist, was quite interesting in the two groups she played. "One Fine Day" was Edith Candy's first number, followed by a group, in which her voice was heard to advantage.—Ernest R. Kroeger, well known pianist and composer, gave the first of his interesting Lenten recitals on Monday evening, February 18. This series of five, which Mr. Kroeger has given annually in St. Louis for the past twenty-three years, has come to be a component part of the musical season. The plan of outline this year is the trend of composition from the early days of the harpsichord, through those of the clavichord, culminating in the latest treatment of the modern grand piano. The first program opened with Corelli and proceeded in chronological order through Mozart whose sonata in F, beautifully played by Mr. Kroeger, was the most interesting number. The informal discussion of composer and compositions adds a vivid touch to the recitals.—At the fifteenth popular concert on Sunday afternoon,

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AMERICAN DRAMATIC SOPRANO

EXCERPTS FROM HER CRITICISMS

NEW YORK EVENING MAIL:

"A radiant vision of statuesque beauty, Marie Louise Wagner gave her first real New York recital at Aeolian Hall yesterday afternoon. This young American soprano has steadily added to her equipment and the variety of her repertoire so that yesterday she was able to interpret Italian, French, German and English songs to the great manifest satisfaction of her hearers."

NEW YORK SUN:

"She has a voice of fine quality, dramatic in power and of good range. The singer has much in her favor, both vocally and in stage presence. All she did was admirable in musical feeling. The recital was heard by a large audience."

NEW YORK HERALD:

"Perhaps Miss Wagner's best work was shown in her lighter songs. Debussy's 'Les Cloches,' Paladilhe's 'Psyche,' Hùe's 'J'ai pleuré en Rêve' and Horstmann's 'A Dream' were delightfully presented. She has a good style for French things. Her English enunciation was admirable."

NEW YORK STAATS-ZEITUNG:

"Miss Wagner's organ is a big soprano which displays its wings, especially in the heights, and which, at the same time, has been excellently schooled. Two offerings in Italian, Pergolesi's 'Nina' and Handel's 'Rendi el sereno' were sung by the artist with zealous execution of the melodic line, beautiful portamento and good diction."

NEW YORK MORNING TELEGRAPH:

"Her voice has certain qualities which lead one to believe that she might in time be heard in the music dramas composed by the more famous Richard."

BROOKLYN STANDARD UNION:

"Four groups of songs, ranging from Pergolesi to John Alden Carpenter, constituted a very well chosen program, the singing of which afforded Miss Wagner ample opportunity to demonstrate the versatility of her art. Particularly noteworthy were the renderings of Strauss' 'Alteclien,' Debussy's 'Les Cloches' and Chauvin's 'Chanson d'Amour.' An audience that completely filled the auditorium recalled the vocalist for several encores."

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February 17, Frank H. Spahn, baritone, was soloist. He has a voice of range and quality, which he uses with much taste.—It was a far cry from wounded soldiers and trenches to the brilliant scene which took place in the palatial home of Mrs. Edward A. Faust, when Mme. Peroux-Williams gave a recital for the benefit of the American Red Cross. A group of debutante girls in the conventional Red Cross uniform, acting as ushers, furnished the "war note." The voice of Mme. Williams is wide in range and many of her tones are of very beautiful quality. A program which covers the development from Scarlatti to MacDowell is something of a test, considered from any angle. A large part of the pleasure the audience derived was unquestionably due to the beautiful enunciation, which was present in every song, whether French, English or Italian. The dominating note of the evening was in Mme. Williams' interpretation of "Sur les Steppes" by Gretchaninoff. Brush and canvas would not more forcefully depict the absolute desolation of the Russian steppes than did Mme. Williams by the wondrously subtle dramatics she called into play. Excellent accompaniments were played by L. Ernest Walker.—Mischa Levitzki, pianist, will be soloist at the fourteenth pair of Symphony concerts on March 15th and 16th, instead of an entire orchestral program, as was originally planned. Mr. Levitzki gave a recital in St. Louis late last season and was extremely well received.

Seattle, Wash.—(See "Music on the Pacific Slope.")

Spokane, Wash.—(See "Music on the Pacific Slope.")

Tacoma, Wash.—Reinald Werrenrath, the popular American baritone, who is making his initial tour of the Pacific Coast, was heard for the first time in this city at the Tacoma Opera House, February 12. Coming to Tacoma direct from a brilliant series of concerts in California cities, the famous singer appears in no other city of western Washington on this trip. Fortunate Tacamans crowded the house, music lovers drawn by the artist's reputation, musically, and many by his known standing as a splendid American citizen, heralded and loved from his loyal and vigorous effort for the nation since the declaration of war. But at the close of his program here Werrenrath had become more than a magnificent voice and a national name to a Tacoma audience. A vital, magnetic personality held the listeners, and brought before the evening's end an ovation after each of his numbers.—Under the direction of Mrs. T. S. Silvers, chairman of the Ladies' Musical Club program committee, a group of prominent Tacoma soloists appeared in one of the season's interesting matinee concerts, February 11, in Seattle. The program, arranged as a return for the artistic concert given in Tacoma a few weeks ago by the Seattle club, was heard in the Seattle Y. W. C. A. Auditorium before a large audience. Tacoma musicians appearing were Mrs. Frederick A. Rice, soprano; Pauline Endres, pianist; Mrs. Paul Talcott Prentice, violinist; Margaret McAvoy, harpist. Members of the Woman's Chorus heard in ensemble groups were Mrs. Milton F. Kribbs, Mrs. James Eyre MacPherson, Mrs. George C. Hastings, Mrs. Donald B. Roben, Mrs. W. J. Sedgwick, Mrs. C. M. Clark, Mrs. S. L. Spencer, Mrs. Burton Swartz and Mrs. Frederick W. Wallis.—The University of Oregon Glee Club gave a concert in the Y. M. C. A. Auditorium at Camp Lewis, February 1. Sergt. A. R. Michaels, for three years manager of the glee club before he entered the army, made all the arrangements for the appearance of the club at the camp, and the singers were enthusiastically greeted by the thousands of soldiers forming the audience.—Lotta Othick Madden, a former soprano soloist of Tacoma and the Northwest, is now in New York coaching for concert work with Sergei Klébansky, by whom she is to be presented at Aeolian Hall in formal debut recital.—Many new features in high school musical production were enjoyed by Tacamans in the ambitious presentation of the "Bells of Cornville," or "Chimes of Normandy," to crowded houses by the students of the Lincoln High School. The opera was staged under the direction of Prof. W. G. Alexander Ball, supervisor of music in the Tacoma public schools, and the well drilled cast and chorus of 125 students was accompanied by a twenty-seven piece orchestra made up of teachers and pupils both from the Lincoln and Stadium High Schools.—A thronged house at the First Congregational Church, February 17, heard a musical program given by the Ensemble Violinists Club, an organization of prominent Tacoma women under the direction of Mrs. C. E. Dunkelberger.—The Conservatory of Music of the College of Puget Sound gave a Saint-Saëns oratorio in the college auditorium, February 18, Dr. Robert L. Schofield, dean of the conservatory, directing. Soloists assisting the large chorus were Harriet Dunlap, Erna Mirow, Eunice Orr and Fritz Kloepper. Under the direction of Frederick W. Wallis, chairman of the Tacoma Music Committee for the soldiers' entertainment, a concert was given February 15 in the Y. M. C. A. building No. 6, by Mrs.

George R. Hellener, soprano; Gertrude Eastman, contralto, and Frederick W. Wallis, baritone, assisted by a double quartet from the Tacoma Ladies' Musical Club chorus.—Members of the Raynor Chapter of Annie Wright Seminary arranged a musical program given at Y. M. C. A. building No. 1, February 18. Soloists appearing were Lura McFarland, Mae McCormick, Vivian Gough and Christine Howell. Violin obligatos were played by Agnes Lyon and accompaniments by Rose Schwin.—Lyda Schirmir, head of the voice department at the University of Washington, and an opera singer of distinction, appeared in concert with great success at Camp Lewis, February 11. Mme. Schirmir is the daughter of the late Gen. J. R. Carnahan, of the board of inspectors at West Point. She was on concert tour in Italy at the outbreak of the war, and sang at a great Red Cross rally. Assisting her on the Camp Lewis program were Silvio Risgari, pianist; Claude Madden, violinist, and Etha Cook, accompanist, of Seattle. The musicians were given an ovation by the thousands of soldiers present.—Mrs. Frederick A. Rice, soprano, and Hiram Tuttle, baritone, two of Tacoma's most accomplished musicians, gave a delightful program at the Camp Lewis Hostess House, February 17.

Toronto, Canada.—(See letter on another page.)

Tulsa, Okla.—On January 10, Mischa Levitzki gave a remarkably interesting and thoroughly delightful piano recital in Convention Hall. It was the fourth number in the Ora Lightner Frost concert course. Mrs. Frost assisted on the program in two groups of songs.—John Knowles Weaver played February 2 his third Sunday afternoon organ recital at Kendall College. It was entitled "A Night in Paris." Flo North, of the piano department, assisted Mr. Weaver.—The Cadman Club gave its second concert of the season in Convention Hall February 9, with Mme. Schumann-Heink as soloist. The large hall was filled to overflowing with a very enthusiastic audience. Mme. Schumann-Heink sang many encores in addition to her long program. Edith Evans was at the piano. The club sang six choruses with Robert Boice Carson, conducting, and Ethel Maud Smith at the piano.—The Hyeckha Club gave its second open meeting this year at the new High School auditorium, February 9. The friends of the club, as well as the members, enjoyed this very delightful occasion. The program was given by Gertrude Hale, soprano; Antonio Sala, cellist, and Edith Henry, pianist.—Oscar Seagle was the fourth attraction in the Ora Lightner Frost concert course. He sang in Convention Hall Friday night, February 15, his splendid art winning his audience at once. Powell Weaver was a very satisfactory accompanist.—On Monday, February 18, the Apollo Club sang in Convention Hall to a large audience. The club was very fortunate in securing Helen Stanley as soloist. She was accompanied by Emil Zoeller. The club, directed by Robert Boice Carson, sang choruses with Lynette Kimmons and Marie Hine as accompanists.

Waterbury, Conn.—The Paulist Chorists, of Chicago, gave a concert in Buckingham Hall, before a large audience. Rev. William Finn, the conductor, has devoted his whole life to ecclesiastical and musical study and is a composer of high ability as well as an expert trainer of men's and boys' voices. The choir is very well balanced and the singing of its soprano section was marked by an unusual purity and beauty of tone. Good enunciation, precision of notation and fine expression and shading were the program's best points, and the appreciation of the numbers sung was remarkable in the very young boys of which a large portion of the choir is made up. The soloists were William Probst, Thomas McGrannahan, Frank M. Dunford, William Hallisey. Horace G. Anderson acted as conductor and Mary Anderson as accompanist.—Waterbury music lovers were much interested in the concert given at Buckingham Hall, by Joy Sweet, contralto; Gladys Hedberg, soprano, and Joseph di Vito, violinist. The three young artists are Waterburians and made their initial appearance in local concert work. Miss Hedberg and Miss Sweet are both pupils of Emma Roderick, of New York, and have sung in several of her pupils' recitals there with much success. Mr. di Vito is a pupil of Theodore Spiering, of New York, and through his contributions to the program repeated the excellent promise which he has exhibited on former occasions. In their opening number, Weber's "Der Freischütz," the young singers attracted attention immediately by their intelligent blending and harmonizing, and their entire program was one of rare enjoyment. Their numbers were carefully chosen and delivered with a perfection of technique and a depth of feeling which bespoke a successful musical future for both.

Wilkesbarre, Pa.—Virginia Sheeder, chairman of the February meeting of the Mozart Club, had as her subject "Great Orchestras of America." With some few songs, violin duets and a most interesting paper, one might say that she did credit to the occasion, giving much pleasure.—Alice Colvin, contralto soloist of the First Presbyterian choir, gave a successful recital in Taylor, Pa., February 15. Her program was of interest, including a wide variety of songs. She added two of the appealing negro spirituals, which she does remarkably well.—Doris Monie, soprano, and Emily Mandeville, pianist, appeared on a pleasing program before the Suffrage Club, Saturday, February 23.—The male choir of the First M. E. Church of which David J. Williams is director, is presenting delightful programs of sacred music at the church services.

Winnipeg, Canada.—Leopold Godowsky, the distinguished pianist, appeared in Winnipeg on Monday, February 18, under the management of Mrs. S. A. Parfitt, local manager of the Western Canada Concert Bureau. The largest audience of the season for a musical event of this nature assembled to hear the great pianist, whose first visit it was to Winnipeg, one that will be remembered for a very long time by not only those who were privileged to hear Mr. Godowsky in recital, but by the many who came in contact with the genial artist during the day, at the receptions held in his honor by the Men's Musical Club with whom Mr. Godowsky was the guest of honor at a luncheon, and the Women's Musical Club, where, after the reception, tea was served. As for the recital, the huge audience was enthralled, and Mr. Godowsky generously responded to insistent recalls and double recalls after each group.

CONCERT RECORD OF SONGS BY SOME OF OUR BEST AMERICAN COMPOSERS

Marion Bauer

Only of Thee and Me.....Marie Morrissey, New York
The Linnet Is Tuning Her Flute.....Regina Hassler-Fox, Chicago
The Linnet Is Tuning Her Flute.....Clara E. Hemingway, Gary, Ind.
The Linnet Is Tuning Her Flute.....Jean Knowlton, Chicago
The Linnet Is Tuning Her Flute.....Rosale Wirthlin, Chicago
Over the Hills.....Regina Hassler-Fox, New York
Orientale.....Clara E. Hemingway, Gary, Ind.
Phyllis.....Jean Knowlton, Chicago

Mrs. H. H. A. Beach

Ah, Love, but a Day!.....John McCormack, Detroit
Ah, Love, but a Day!.....Blanca Randall, New York
Ah, Love, but a Day!.....Mme. Buckhout, New York
Exaltation.....Leila Holterhoff, Lockport, N. Y.
After.....Mrs. Lafayette Goodbar, Hanover, N. H.

Gena Branscombe

Hail, Ye Tyme of Holle-daves.....Mme. Louise Homer, Detroit
Hail, Ye Tyme of Holle-daves.....George Hamlin, New York
Three Mystic Ships.....Olive Nevins, Newark, N. J.
The Morning Wind.....Edna Dunham Willard, Baltimore
The Morning Wind.....Mrs. Edward Mahon, Vancouver, B. C.
Dear Lad o' Mine.....Elsa Fern MacBurney, Chicago
Dear Lad o' Mine.....Helen Knowles, Wolfville, N. S.
I Bring You Heartsease.....James H. Rattigan, Brighton, Mass.

H. Clough-Leighter

After.....John McCormack, Boston
After.....Eva Emmet Wycoff, Chicago
April Blossoms.....Clara Edmunds-Hemingway, Gary, Ind.
April Blossoms.....Frances Martin, Philadelphia

Ralph Cox

April-tide.....Percy Hemus, Mamaroneck, N. Y.
April-tide.....Katherine Stokes, St. Louis
The End of Day.....Yvonne de Tréville, New York
The End of Day.....Sibyl Conklin, New York
The End of Day.....Claude Warford, Ridgefield, N. J.
If You Knew.....Sibyl Conklin, New York
If You Knew.....Yvonne de Tréville, New York
The Vendor of Dreams.....Alice Godillot, New York

Mabel W. Daniels

Daybreak.....Marie O'Connell, Concord, N. H.
Daybreak.....Loretta Strehl, Philadelphia
Undaunted.....Norman Winter, New York
Song of the Persian Captive.....Emma Paranteau, Erie, Pa.
Song of the Persian Captive.....J. E. Pacey, Vancouver, B. C.
The Desolate City (baritone and orchestra),
Loyal Phillips Shawe, Milton, Mass.

Arthur Foote

Tranquillity.....Christine Miller, Normal, Ill.
Tranquillity.....Mme. Leveroni, Boston
An Irish Folk Song.....Ashley Ropp, Oradell, N. J.
An Irish Folk Song.....Marie Morrissey, New York
On the Way to Kew.....Anna Miller Wood-Harvey, Lodi, Cal.
Song of Four Seasons.....Anna Miller Wood-Harvey, Lodi, Cal.
I Know a Little Garden Path.....Edith Bullard, Boston
Milkmaid's Song.....Elizabeth W. Thompson, Chicago

G. A. Grant-Schaefer

The Eagle.....Regina Hassler-Fox, New York
The Eagle.....Esther Muenstermann, Chicago
The Eagle.....Fred C. Caldwell, Louisville, Ky.
The Sea.....Esther Muenstermann, Chicago
The Sea.....Nora Crane Hunt, Ann Arbor, Mich.
The Sea.....Ida Dawson, New York
The Sea.....Zeta van Gundy Wood, Caney, Kan.
O Azure Eve.....Esther Muenstermann, Chicago

Margaret Hoberg

The Chant of the Stars.....Alphonso Grien, New York
The Chant of the Stars.....Ingeborg Houlder-Hettrick, New York
Irish Weather.....Mme. Buckhout, New York
Irish Weather.....Clara E. Hemingway, Gary, Ind.
Irish Weather.....May Rosella James, Chicago

Bruno Huhn

Invictus.....Percy Hemus, Canton, Ohio
Invictus.....Dudley Buck, New York
Invictus.....Emmet Conroy, New York
Invictus.....Roger Bromley, Chicago
Invictus.....Fred C. Caldwell, Louisville, Ky.
Invictus.....Walter Mills, New York

W. H. Neidlinger

When the Daylight Goes.....Mme. Buckhout, New York
The Gardener.....Clara E. Hemingway, Gary, Ind.
On the Shore.....Grace Bradley, Chicago
On the Shore.....Frank J. McCarthy, Boston
On the Shore.....O. A. Barnes, Urbana, Ill.

Francisco di Nogeno

My Love Is a Muleteer.....Regina Hassler-Fox, New York
My Love Is a Muleteer.....Helen Hollister, New York
My Love Is a Muleteer.....Rosa Raisa, Chicago
My Love Is a Muleteer.....Helen Stanley, Chicago

Anna Priscilla Risher

Knitting ("This War Has Brought a Custom Back"),
Laura L. Lang, Cincinnati
Knitting ("This War Has Brought a Custom Back"),
Emma Paranteau, Erie, Pa.
A Baby's Hair Is Built of Sun.....Etta Hamilton Morris, New York
As in Old Gardens.....Clara E. Hemingway, Gary, Ind.
As in Old Gardens.....Mrs. A. la Villa, Minneapolis
Sail, White Dreams.....Lester Bingley, New York
Sail, White Dreams.....Mrs. A. la Villa, Minneapolis

Ward Stephens

Summer-time.....Anna Case, San Antonio
Summer-time.....Regina Hassler-Fox, Chicago
The Rose's Cup.....Helen Stanley, Chicago
You and I.....Claude Warford, New York
(Advertisement)

A VOLUNTARY TRIBUTE TO ANNA CASE

Beauty personified,
With manners of grace,
And a voice of such exquisiteness,
Is, Anna Case.

Wholly American,
Proud of her race,
Born with its genuineness,
Is, Anna Case.

Artistically, happy,
Her music resounds
With hope and with message,
Without any bounds.

Yes, beauty and music,
Honor and grace,
Hats off! then, my countrymen
To our own Anna Case.

ELIZABETH MAC PHEE BIRCH,

February 17th, 1918

Youngstown, Ohio

PACIFIC SLOPE

(Continued from page 34.)

tion of the wonderful interweaving of its melodies. But those who attended enjoyed them immensely, and feel grateful to Miss Bumbaugh and the four ensemble pianists who interpreted the music so capably. These ladies were Mrs. J. L. del Valle, Gertrude Livingston, Jennie Rosenberg and Marguerite Darch.

Oakland Municipal Choral

Following a meeting for the formation of the Oakland Municipal Choral Society, the first rehearsal took place in Chabot Assembly Hall on Tuesday evening, February 12, under the direction of J. Francis Jones, basso of the First Presbyterian Church. The projectors hope that this body of singers will become a regular feature of the community musical life of this city, to take part in public programs, patriotic festivals, and other civic entertainments, as occasion requires. Rehearsals are held every Tuesday evening, with Claire McClure at the piano.

Community Sing a Great Success

The beginning of Loyalty Week was celebrated on Monday evening, February 11, by a great community sing in the Municipal Opera House, when about 2,000 persons met together and had a good time singing patriotic songs, new and old. The community orchestra, under the capable direction of Herman Trutner, played several selections. Glenn H. Woods, supervisor of music in the Oakland schools, led the singing, the orchestra accompanying the voices.

Art Association Concerts

Maude Graham, manager of these very popular concerts at the Municipal Art Gallery, is receiving many congratulations on the fine programs she is presenting every Sunday afternoon under the auspices of the Art Association. Last Sunday the room was overcrowded, probably a hundred persons being unable to obtain seats. Alice Davies, a young and promising pupil of Louis Persinger, was first favorite, the audience demanding encores after each of her solos, which were accompanied by Esther Hjelte. Another artist who was recalled was Irene le Noir, mezzo-contralto, accompanied by Maybel Sherburne West. Eugene Blanchard, the well known pianist, scored heavily in his rendering of Sauer's prelude and Liszt's Hungarian rhapsody No. 12.

Alice Davies, Violinist

Alice Davies came from Wales eleven years ago and with her parents settled in Oakland. At a very early age she showed talent for playing the violin and was fortunate in her choice of a teacher, for nine years studying under Nathan Lunsberger, of San Francisco. It is owing to his competent and thorough groundwork that she is now the musical equal, if not the superior, of any of the young violinists in the Bay region. For a year she has been studying with Louis Persinger, concertmaster of the San Francisco Symphony Orchestra, and under him she feels that she is obtaining the best possible tuition in the West. She has a fine Amati violin, from which she produces a beautifully rich, singing tone.

Miss Davies had endless obstacles to surmount in pursuit of her beloved profession; but she glories in the knowledge that she was not crushed, that her Welsh temperament was equal to the strain of overcoming, until now she ranks as one of the popular young teachers of Oakland, her time being very fully, occupied by pupils. Like all of her nationality, she is very thorough, and says herself that she has learned a great deal in preparing the lessons of others.

Miss Davies gives a pupils' recital twice a year, and on the last occasion no less than twenty-three of the most promising took part in a very successful program.

E. A. T.

Toronto Musical Doings

The second concert by the Toronto Symphony Orchestra on the 12th inst. was a great success and drew a large and highly appreciative audience. The conductor, Frank S. Welsman gave a happily chosen set of pieces comprising Mendelssohn's youthful and ever glad some overture, "Midsummer Night's Dream;" three pieces by Percy Grainger, "Mock Morris," "Irish Tune from County Derry" and "Shepherd's Hey," and closing with Dvorak's exhilarating overture, "The Carnival." The fairy grace of the Mendelssohn work and the rich and joy pervading atmosphere of "The Carnival" overture were skillfully proclaimed. Mischa Levitzki was the soloist, and he met with overwhelming approval. His chief work was in the G minor concerto by Saint-Saens, and his playing of it and of his solos was characterized by a profound respect for rhythmic steadiness and sane musical reasoning. He is a brilliant, refined and altogether satisfying artist, and his success was spontaneous and supreme.

We had some real musical feasts this last week, the series of Mendelssohn Choir concerts, assisted by the Philadelphia Orchestra, under the magic baton of Leopold Stokowski, having taken place on Monday, Tuesday and Wednesday evenings. H. A. Fricker, the new conductor, had a hard position to fill. Following in the footsteps of Dr. A. S. Vogt, the founder of the choir, and who built up a vocal body of unsurpassed excellence, some apprehension was felt in certain circles as to how he would measure up to this standard of remarkable efficiency. But without making any comparisons, the choir sang with flexible ease and beauty of tone, and gave finished performances. Mr. Fricker is a man of scholarly attainments and is undoubtedly a very gifted conductor. The work of the orchestra was superb, magnificent. I have never heard a finer body of players, nor seen a conductor having more magnetism and artistic genius. So I lift my hat to him with the deep-

est modesty and highest admiration. Chief works performed by the choir were Bach's motet for double choir, "Sing Ye to the Lord;" Elgar's dramatic cantata, op. 30, and many smaller pieces, including a motet, "How They So Softly Rest," written for the Mendelssohn Choir by a gifted Toronto composer, Healey Willan. The orchestra played the "New World" symphony by Dvorak, Smetana's overture, "The Bartered Bride," and Beethoven's overture, "Leonora," No. 3.

On Saturday evening, the 23rd inst., the third concert by the Canadian Academy Quartet, Luigi von Kunits, first violin; Arthur Ely, second violin; Alfred Bruce, viola, and Leo Smith, cello, was given, their chief numbers being Beethoven's trio in C minor for violin, viola and cello, and Schumann's piano quartet, op. 47, with Francis de Bourguignon at the piano. These had a delightful presentation, and were thoroughly enjoyed by the large audience. Stella Powell, a pupil of Mme. Melba, sang a group of songs so well as to win immediate success.

Silber Lectures on "The Lure of the Piano"

At the meeting of the music department of the Lincoln (Neb.) Woman's Club on Tuesday afternoon, February 26, in Music Hall, Sidney Silber, the eminent pianist and pedagog, of the University School of Music, lectured on "The Lure of the Piano." His lecture in part, follows:

The lure of the piano is the lure to personality and individuality. The modern piano, more than any other single musical instrument, holds forth the most abundant possibilities for eloquent and noble expressions of the highest attributes of the human soul. It is conceded by psychologists that the human touch in its highest development is the profoundest of the senses, and the surest revealer of personal attributes. Because of the stupendous range of its dynamics and the number of possibilities of tone coloring, the piano is the most powerful medium for developing musical expressiveness of the highest spiritual potency.

Our greatest masters were all piano-taught, our greatest orchestral conductors received their musical education through the same medium. Furthermore, the greatest violin concertos and the greatest songs and operas were all composed by men of this type; for the piano is self-sufficient, combining as it does the lyric with the harmonic.

Broadly speaking, there are two tendencies which composers and pianists reveal: The idealistic and the realistic. The two greatest exponents of these tendencies are Chopin and Liszt, respectively. Chopin's art is one of suggestion. He said: "I only sketch; I let my hearers fill it out." No collaboration of this kind was demanded from Liszt's audience. He furnished everything, and expected from the public only cries of excitement or the silence of awe. Chopin was a harp and spoke as one of the harp family; he knew but one language, the pianoforte, and employed it as exclusively, as idiomatically, as reverently, as a Parisian uses French. Liszt knew all instrumental languages and their idioms. The speech of the pianoforte was his mother tongue, but it was interspersed with foreign words; orchestral expressions were so frequent that the pianoforte language was often crowded out; he was as promiscuous as his great contemporary was homogeneous. While acknowledging that Liszt, the man, was greatly superior to Chopin, that, in spite of his masterful character, he had humility and generosity, that his desire was always benevolent, cannot escape the conviction that in following Liszt rather than Chopin the pianist took the wrong path.

The resources of the piano have by no means been exhausted. The great mine of color in the use of the damper pedal has hardly been touched, although Chopin found there his most precious effects. Debussy has discovered the spot and has dug from it pianoforte gems, hitherto unknown. Composers and players may enrich the world of music by following in the steps of these explorers.

On January 7, Mr. Silber gave a benefit recital for the American Red Cross (Lincoln Chapter) and the Jewish War Fund in the Oliver Theatre, Lincoln, Neb. He played an interesting and well balanced program.

Klibansky Pupils Busy

Betsy Lane Shepherd, artist-pupil of Sergei Klibansky, New York, scored in a concert given by the Schubert Club, Brantford, Ontario, February 19. Following is a copy of a telegram received from her:

Concert at Brantford was tremendous success. Wonderful audience and splendid chorus of over a hundred voices. Much enthusiasm was manifested over Elgar's "The Spirit of England." Brantford is very musical and received me and my work most graciously.

(Signed) BETSY LANE SHEPHERD.

She also has been engaged for a concert in Tyrone, Pa., March 8.

Lotta Madden is giving a concert in Montclair, N. J., March 8.

Martha Hoyt has been engaged to sing at a concert March 9 at Drew Seminary, Carmel, N. J., and as substitute at the Presbyterian Church, Katona, N. Y.

Elinor Ward sang very successfully at the concert of the Cecilia Club, Freehold, N. Y., February 21.

At the last studio musicale, February 27, the following pupils sang: Mrs. Scattergood, Mildred Costigan, Gladys Lee, Gertrude Gullledge.

Lotta Madden's program at Aeolian Hall, New York, March 11, is unusual. It closes with six songs by Mabel Wood Hill.

Unclaimed Letters

A letter addressed to James G. Borrelli is being held, for claimant or proper address, at this office, 437 Fifth avenue, New York. Any information tending to place the above in the proper hands will be appreciated.



ALICE GENTLE IN HAVANA.

American singer, who recently arrived in New York after a successful season with the Bracale Opera Company, snapped with Giorgio Polacco, the distinguished conductor; Lazzari, the basso, and Ordenez, the baritone with some friends.

BALTIMORE, MD.

Baltimore, Md., February 28, 1918.

The Symphony Society of New York faced a crowded house last night, with a long queue of people reaching from the box office to the sidewalk even after the concert had begun. The symphony was Rabaud in E minor. The charming little allegro vivace served to accentuate the exquisite pianissimo quality of Mr. Damrosch's orchestra, especially when contrasted with the brilliant dynamics of the last movement. The symphony was followed by adagio by Lekeu. Then, as Conductor Damrosch rapped for attention, the sound of chimes floated on the air, followed by the martial strains of Sir Edward Elgar's incidental music to Cammaert's poem "Carillon." In the midst of it, the Spirit of Belgium was waited on the stage, billowed about with gauzy gray draperies, a laurel wreath on her dauntless brow, and the light of Hope in her shining eyes. With up-flung hands, in a singing, melodious voice, Frances Starr began that inspiring ode to the stricken nation—"Sing, Belgium, Sing!" And as she ran the gamut from despair to unquenchable faith, the orchestral background was woven beneath and about her under the skilled fingers of Mr. Damrosch. It was an unforgettable occasion.

The program came to a close with Debussy's "L'Après-midi d'un Faun" and "Fetes."

Community Concert

A patriotic community concert was given at the Peabody Conservatory on the night of Washington's Birthday, at which a number of soldiers from Camp Meade and Fort McHenry sang war choruses. Mayor Preston made one of his excellent addresses, and Henrietta Baker Low conducted the community singing. The soloists were George F. Boyle, pianist, and Mrs. Walter H. Billingslea, soprano, who sang "Dixie" and "Joan of Arc."

Concert at Eastern High School

At the Eastern High School tomorrow night a concert will be given which is to promote the buying of Thrift Stamps in a rather unique way. Entrance can only be gained by Thrift Stamps, which are purchasable at the door in lieu of tickets. Mrs. Walter Billingslea, soprano, and Eugene Martenet, baritone, will sing.

Students' Recital

The fourth recital by students of the European Conservatory of Music will take place tomorrow night, under the direction of Hugo Weinreich. Those participating will be Fannie Haft, Jeannette Zerowitz, Rose Yankoff, Jeannette Gordon, Ella Zerwitz, Vernon Ruhl, Jessie Neil, Fortuna M. Matassa, Josephine Matassa, Amelia Bergen, Hilda Senft, Morris Kramer, and Ethel Ashman.

D. S. F.

A Forsyth Pupil Plays

A brilliantly gifted and poetic pianist, Jessie McAlpine, and pupil of the well known Canadian teacher, W. O. Forsyth, of Toronto, gave a recital in that city February 11, when she scored a very pronounced success. Her playing is said to be distinguished by verve, fine intellectuality, refinement and emotional control, and her technic is impressive and radiant. Miss McAlpine's numbers consisted of the Bach-Tausig toccata and fugue in D minor, ballade, op. 23, with several etudes, and the polonaise in A flat by Chopin, with a number of charming morceaux by various composers.



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